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PRICE TEN CENTS



GIOVANNI PERUGINI AS COLUMBUS IN "1492."

AT THE THEATRES.

Fifth Avenue.—A Gilded Fool.

American comedy, in four acts, by Henry Gay Carleton. Produced Nov. 7.

Chauncey Short, Nat C. Goodwin, Matthew Ruthven, Henry Lee, Barnister Strange, Clarence E. Holt, De Peyster Ruthven, Sidney Wilmer, Jack Duval, T. D. Pransiey, "Rev." Jacob Howell, Theo. H. Brown, Perkins, J. M. Brown, Morgan, R. G. Wilson, Janitor, John Lock, Margaret Ruthven, Lizzie Hudson Collier, Sophia Ruthven, Jean Clara Walters, Miss Jessie Reed, Estelle Mortimer, Nell Andrey Ruthven, Minnie Dupree.

Nat C. Goodwin's new vehicle was seen several weeks ago in Brooklyn, and has been used on tour. Its first metropolitan representation was given last night at the Fifth Avenue. The audience was large, for Mr. Goodwin is well thought of here, and there was a high degree of pleasure manifested in A Gilded Fool.

The leading part was quite evidently conceived with a view to some of Mr. Goodwin's individual characteristics in comedy. It also gives his general comic aptitude pleasing opportunity. It tells the story of a man of youth and money who seems at first to lack brains and character; but its disentanglements and developments finally display its hero in commendable lights, and show what before was missing.

The play itself is a credit to the versatile and clever man who wrote it. Its story is definitely outlined and well-knit, and the dialogue is terse and witty.

Mr. Goodwin is amusingly effective, and his company is capable and well-balanced in the characters provided.

Henry Lee has a part of some force as a banker, and pictures it well. Mr. Holt is fitting in a foiling role. Mr. Babcock happily illustrates a character which gently caricatures the modern clergyman; Miss Collier is a pretty, if a somewhat mature, heroine, and in action is skilful; Jean Clara Walters is a conventional mamma of to-day; Miss Mortimer as a spritzer on the look-out is grotesque in make-up and comically lively; Minnie Dupree, long noted for verbal eccentricity, is an ingenious girl with a stammer, and the minor characters are well played.

The audience was quite enthusiastic, and calls were frequent after the curtains.

Grand.—Gentleman Jack.

Melodrama in five acts, by Charles T. Vincent and William A. Brady. Produced Nov. 7.

Jack Royden, James J. Corbett, Mr. Halliday, Wm. B. Murray, George Halliday, Edward Wade, Charles Tuttle, John Donaldson, Joseph Royden, J. W. Davenport, Tom Charlton, R. E. Hall, Professor Todd, Carl Kraus, Alice Saunders, Les Lesau, Mrs. Royden, Mrs. Nick Forrester, Polly Graham, Belle La Verde, Mrs. Moriarty, Lillian Ramond.

A melodrama named Gentleman Jack was produced for the first time before a New York audience on Monday at the Grand Opera House. It is by Charles T. Vincent and W. A. Brady, and it was received with marked enthusiasm by an audience that overflowed the auditorium.

It is not necessary to narrate the plot or to detail the incidents. No one went to see the play. It served simply as a medium to introduce upon the stage a man who has had the recent distinction to fight John L. Sullivan and win. It is scarcely necessary to say that the man's name is James J. Corbett, but it is pertinent to mention in this connection that he made an impression on Monday that was emphatically excellent, leaving his merits as a pugilist altogether out of the question.

Mr. Corbett has a strong and intelligent face, a sympathetic and clear voice, a figure that is athletic, and not suggestive of his original profession, an easy and dignified demeanor, and a naturalness and simplicity of gesture and deportment. He shows no signs of becoming an actor of any great power, but he has a charm that is separate from his celebrity in the prize ring. He was always welcome on the stage, and he was equal to all his situations.

Lee Lamar, his leading lady, has the eyes of Olga Brandon and the figure that Bernhardt used to have—and on Monday she had the approbation of the audience.

Large baskets of flowers were passed over the footlights to the champion of the world and actor. His manager, William A. Brady, appeared as a referee in the last act, and his popularity was indicated by a round of applause.

Nido's.—The Scout.

Dr. W. F. Carver, the champion marksman, known as "The Evil Spirit of the Plains," with a very large and very peculiar company set a very large audience at Nido's wild last night. His play is The Scout, a border drama, filled with all the battle and noise imaginable of life in the wild West. In his company, for dramatic and spectacular purposes, are actors, Western celebrities, Sioux Indians, squaws, paposes, government scouts, Mexicans, cowboys, and bronchos, mustangs and California horses. The great stage of Nido's is transformed into a place of wildness and excitement. One of the most vivid scenes in the play, showing the cutting away of a bridge across a mountain torrent and the plunging of the scout's horse twenty feet downward into the water, worked the audience up to a pitch seldom witnessed in a theatre.

Proctor's.—Vanderbilt.

Proctor's Theatre, now given over to combinations, had a large audience last night when the Hopkins Transoceanic Vanderbilt company opened a week's engagement which will be profitable if the initial applause may be relied upon. This excellent company is headed by Mr. Frewy, the wonderful shadow-graphist, who some seasons ago created a sensation here without exhausting his novel powers. Melville and Stetson, vocalists and dialect artists; the Robetta Zanfretta troupe

of pantomimists; the clever Dixon Brothers; the dancing Allisons; Marguerite Fish, and Stretti, the violinist, make up a programme of real variety and genuine ability.

People's.—Across the Continent.

Age does not seem to take from the powers of the melodrama. Across the Continent, which was performed last night at the People's Theatre to the noisy pleasure of a large audience. It will evidently do a large business this week. Oliver Byron has lost none of his humor and vigor as the exponent of its chief part, and he was applauded with enthusiasm last night. Kate Byron is attractive and able in her double part in the play, and the company is perhaps the best Mr. Byron has ever gathered about him.

Tony Pastor's.—Vanderbilt.

Katie Lawrence, who appeared at Tony Pastor's Theatre last night, enjoys the honor of being the first serio-comic engaged for the new Palace Theatre of Varieties, London. Augustus Harris having engaged her from Hosing Night, 1894, until Lady Day, 1899. She made a decided impression on last night. Mr. Pastor's company is one of the best he has yet organized. J. W. Kelly, who won marked success here several weeks ago, reappears this week. Bessie Bonchill needs no word of introduction, and the inimitable Maggie Cline is again on her favorite boards. The leaders of this entertaining company are all prime favorites, yet the minor performers on the programme are excellent, and the show as a whole is notably good.

Sarah's.—The Two Sisters.

Thompson and Ryer's homely and sentimental drama, The Two Sisters, pleased and moved a large audience at Jacobs last night. It is a play that appeals to the intelligence and sympathies of such an audience as that which witnessed it last night, and will probably fill the week at this theatre profitably. It sets in sharp contrast the careers of sisters who choose widely diverging paths, and it is well interpreted by this company. J. B. Farlong, May Merrick, and Leslie Tillson are the principals.

Koster and Bial's.—Vanderbilt.

Two new features were added to the programme at Koster and Bial's last night. Offenbach and Milliere's one-act operetta, The Rendezvous, was put on with Fred Solomon in his original character of the French hussar. It is a pleasing hit, well suited to this stage, and Mr. Solomon, as is usual with him, was very funny. The Edouardos made their first appearance at this house. Offenbach's Bluebeard has been well received at Koster and Bial's, and this style of entertainment promises to win popularity. Vanoni now sings new songs with her older ones. Amann is to be seen here this week only. The Berats still please. Dorothy Denning's dance is still a feature, and Katherine K. Howe's singing is applauded. A special matinee is given election day.

Park.—Tosco.

Tosco, the musical farce comedy, rewritten and brought up to date, returned to the Park on Monday night and attracted a large audience, which was hugely pleased with the amusing medley of minstrelsy and broad farce comedy.

George Thatcher is the principal performer and he told his funny stories in his own inimitable way, and the company indulged in many telling political "gags," which were relished by the audience.

The play affords a happy medium for the display of the various specialties of the merry band of players, and for this reason it is destined to enjoy longevity.

Windsor.—Shadows of a Great City.

Last night the well-known melodrama, Shadows of a Great City, was presented at the Windsor Theatre.

The familiar sensational features of the play were liberally applauded.

Annie Mack-Berlin carried off the honors as Ruddy Roman, which she played with a delightful brogue, and with a skilful ability in developing its rollicking humor.

Edward J. Meek, as Nathan, the pawnbroker, was also eminently successful in evoking laughter. The rest of the cast was fairly efficient.

Garden.—The Bostonians.

That splendid organization, the Bostonians, returned to the Garden Theatre last night for a brief season in Robin Hood, the most remarkable of comic opera successes. The company was received by a large and fashionable audience, and Barnabee, McDonald, Jessie Bartlett Davis, Camille d'Arville, and the other favorites were personally greeted with the familiarity that marks the greeting of old friends. The opera went with dash and happiness, as a result of long usage and congeniality in the parts, and another prosperous run is assured.

Madison Opera House.—Miss Helgett.

A large audience greeted with evident pleasure the return of Miss Helgett to the Madison Opera House last night. Mark Smith is always a conscientious and pleasing singer, and Mrs. Carter's portrayal of the demure little Quakeress has lost none of its charm through repetition. Nina Bertini's fine voice is heard to great advantage as Manuela.

Columbus.—The White Squadron.

The White Squadron was presented on Monday night at the Columbus, and its thrilling situations and strong scenic effects were received with vociferous applause. Robert Hilliard as Victor Staunton makes a very acceptable hero, and is supported by a large and efficient company.

At Other Houses.

Charles Frohman's stock company will appear at the Madison Square Theatre in a

special matinee on Friday, and will present Jerome K. Jerome and Eben Philpott's new play, The Councilor's Wife.

The success of Synnatter Sovereignty at Harrigan's is one of the wonders of the season.

This is the last week of John Drew in The Masked Ball at Palmer's. Bronson Howard's new play, Aristocracy, will be seen at this house next week.

Love's Young Dream and The Family Circle finish at the Standard this week.

Mrs. O'Brien, Esq., at the Bijou, in which Mr. Sheridan is the leading figure, has been enlivened by the introduction of vaudeville. It will run this week, and next week will be replaced by Fun on the Bristol, a revival for which special features of merit are promised.

Mr. Sothorn, at the Lyceum, on last Tuesday preceded the performance of Lettarblair with a dramatization of the sketch of The Inseparable Mr. Reagan, by the author, Richard Harding Davis. The sketch develops a monologue to which Mr. Sothorn in make-up and action gave a realistic if a somber interest.

The vogue of the new Imperial Music Hall is pronounced. Mlle. Fongere was added to its entertainers last night, and she supplemented her peculiarly fetching performance with an imitation of Lottie Collins' dance that set the audience agog.

Election returns will be read from the stages of leading New York and Brooklyn theatres to-night (Tuesday).

Diplomacy, upon its merits, has become one of the best attractions of the season in New York. The Star Theatre regularly holds great audiences, and the acting of Rose Coghlan, Charles Coghlan, Miss Martinot and the other players is in all things admirable.

The Lady or the Tiger continues at the Broadway this week. Next week, the final one of De Wolf Hopper's engagement at this house, the always popular Wang will be revived.

At the Union Square Candy continues to be a great draw. Zink and Ebert, the irresistible pocket comedians, will introduce a new specialty in a few nights.

THE BROOKLYN THEATRES.

Amphion.—The Lost Paradise.

The Lost Paradise always has a large and interested audience in Brooklyn, and Monday night was no exception to the rule. The play was exceptionally well presented. Katharine Florence, Mand White, William Morris, Amy Wilson, W. A. Compton, Odette Tyler, Miss Sidney Armstrong, Kate Dennison, Max Kingdon, Orrin Johnson, Charles Gibson, Cyril Scott, Thomas Oberle, George Turner, Walter Perkins, Emmett Corrigan, James O. Barrows, Frank H. Lathrop, and Arthur Hayden compose the company. Next week, Francis Wilson in The Lion Tamer.

Park.—The County Fair.

Neil Burgess received a hearty welcome from a large house at Colonel Sinn's New Park last evening. The County Fair was played with great vim and unction, and Mr. Burgess in the character of the New England spinner illustrated his humor and homely kindness with that rare skill that has made him the leading interpreter of this peculiar type. The company was capital, and the horse race was made as exciting as usual by the aid of the ingenious mechanical devices employed in its representation.

Columbia.—Lady Beautiful.

The second week of the Lyceum Theatre company's stock engagement at the Columbia opened auspiciously last evening with a finished and artistic performance of Lady Beautiful in which the favorites of the organization shone. The same play will be repeated Tuesday evening, while The Charity Ball and The Wife fill out the week. This engagement has been a source of great pleasure to the most cultured class of Brooklyn playgoers.

Grand.—The Soudan.

The Soudan, that thrilling and picturesque play, was acted before a large house at the Grand, Brooklyn's favorite home of melodrama, last night. The cast was one of even excellence, the supernumeraries were well drilled, the piece was finely mounted, and the performance in every respect delighted the enthusiastic house.

Lee Avenue.—Aunt Bridget's Baby.

Aunt Bridget's Baby opened at the Lee Avenue last night. The specialties were good, and the play generally seemed to be a great favorite with the audience. Navourneen is the next attraction.

Bedford Avenue.—S Bella.

The Byrnes Brothers presented their pantomimic Eight Bells to a large and very appreciative audience on Monday night. The specialties were bright. Next week, Shadows of a Great City.

VOICE AND ELOCUTION.

"It is not the word but the tone that conveys the meaning. The grandest words may be rendered meaningless by a poor voice."

While he that talks thus may know much of the brown-side of the reader's art, he certainly knows little of the brain-side.

He is not an elocutionist; he is only a vocal gymnast.

With the best voice imaginable, we may have the worst elocution imaginable; while with a voice barely audible, we may have elocution that is admirable.

An over-abundance of voice is impossible, nor can a voice be of too good a quality, but he that has not gotten far enough to discover that voice is the thing of secondary importance to the reader has not gotten far.

It requires hardly more intelligence to cultivate the voice making apparatus successfully than it does to cultivate the flip-flop turning apparatus successfully.

Firing sound at words is not elocution, though a vast majority of those that think they cultivate the art are clearly of this opinion.

If, as the writer quoted above says, it be true that "The man of good lungs and proper vocal training is the most formidable factor in all measures of reform and progress," then sound, in the affairs of this world, plays a more important part than thought.

ALFRED AVERS.

REFLECTIONS.

JESSE BARTLETT DAVIS had a royal reception as Alan-a-Dale at the Garden on Monday night.

LESTER THURTELL, played by the Harrison and Bell company, is due at Herrmann's on Saturday night.

MY OFFICIAL WIFE was produced in Utica on Monday night.

THE SURRENDER company is rehearsing in this city daily for the Boston production.

THE COUNTESS'S WIFE will be played at the Madison Square on Friday afternoon by Charles Frohman's company.

BETINA GERARD has made a pronounced success with J. H. Gilmore in Dartmoor. Miss Gerard's departure from comic opera to drama was made with some trepidation, but she has reason to feel gratified with the result.

FRANK G. COFFER assumed the management of the Baroness Blane's tour but ten days ago. He has already filed several excellent week dates.

JAMES O'NEILL opened at the Grand Opera House, Philadelphia, in Fontenelle on Monday night to a very large house. After this week his route lies West.

TWO HUNDRED members of the Liederkreis saw The Masked Ball at Palmer's last Friday night. The club will pay a visit to De Wolf Hopper soon, and other theatre parties will follow.

NEXT Monday the opening of the Manhattan Opera House and the premiere of Aristocracy at Palmer's will divide the first-night corps.

It is rumored—with how much truth it is impossible to say—that Augustin Daly's comedy revival this season will be that archaic play The Hunchback. Ada Rehan will be the Julia in that event.

SEVERAL it left the author's hand. The White Squadron has been improved considerably. There was plenty of room for improvement.

DANIEL WHITE, described in the police report as an actor, was found bleeding from a wound in the head and unconscious at Grand and Sullivan Streets on Sunday. He was sent to Bellevue.

SCHUTTER SOBERED-NEW remains sovereign at Harrigan's, but this week The Mulhyan Guard Ball will be put in rehearsal so that it will be ready for revival when wanted.

ALEXANDER COMSTOCK's season at Nido's no longer can be regarded in the light of an experiment. The receipts up to now have been far beyond the original expectation and the young manager's profits have been gratifying.

THE new Imperial Music Hall is filling a niche of its own in Broadway amusements. The attendance has been large, the quality of the entertainment has improved steadily, and enterprising Manager Kraus and popular Business Manager McDonough have solved the problem of catering to uptown music-hall assemblages.

ROSE COGHAN will take her superb Diplomacy company on the road intact. The expenses of this organization are \$2,200 a week; but it pays and that is at once the justification of Miss Coghlan's pluck and an indication of the public's willingness to richly reward high-class endeavor.

THE Great Falls, Mont., Lodge of Elks has built a fine hall which will be opened on Dec. 1 with a grand house warming.

MANAGER CROHNEIN has entered into an arrangement with F. B. Murcha, of the Windsor Theatre, to give Sunday afternoon and evening concerts in Crohnein's Theatre, Hoboken.

It is rumored that a new \$150,000 opera house is to be built shortly in Jersey City.

ROSS' HOBOKEN THEATRE was given up to political meetings the latter part of last week. This week, however, three different combinations will occupy the boards. Ge-won-go Mohawk the first three nights, Two Old Crones for two nights, followed by Cleveland's Minstrels on Saturday night.

LOUISE HAMILTON has made special arrangements with C. E. Callahan to present Fogg's Ferry as the feature of her repertoire this season. Miss Hamilton will not play in Muggs' Landing as erroneously announced last week.

A TELEGRAM from THE MIRROR's correspondent at Portsmouth, Ohio, yesterday announced that the Portsmouth Opera House Company will build a new theatre there.

MESSAGES FROM MANAGERS.

MEMPHIS, Tenn., Nov. 1.—Old Homestead, headed by Archie Boyd, closed the most successful week's engagement at the Lyceum Theatre on record here at regular prices. The receipts were \$6,400. The opposition included Crane and Gardner, SCHLOSS.

KANSAS CITY, Mo., Nov. 6.—The Operator, Newell Brothers and Dinkins' play, broke the record at the Gillis Opera House here to-night. CHARLES F. THOMAS, Business Manager.

CASTLES IN THE AIR.

In youth 'twas my ambition to become an actor

To play a heavy part, and the deep plot help unfold;

But when at last I trod the boards, my hopes received a jar;

I was only one of the sticks, and the buzz saw was the star.

LESLIE LACHRY.

THE MINOR VERSUS GERRY.

THE ENEMY OF STAGE CHILDREN ROUTED IN THE CONTROVERSY SOUGHT BY HIM.

It is conceded by those who have followed the controversy between *The Mirror* and Elbridge T. Gerry that the President of the Society for the Prevention of Cruelty to Children has been left in a light not creditable to his claims. *The Mirror* was the first paper that Mr. Gerry had ever consented to enter into a controversy with over his peculiar ideas relative to stage children.

Mr. Gerry submitted cases in proof of his claim that the stage is detrimental to the physical welfare of children. It is contended that not one of his cases has withstood the test of examination. Against these cases *The Mirror* last week set the names of scores of eminent stage people, many of whom are still living at ripe age, and all of whom began their stage careers within the age that Mr. Gerry has contended is dangerous to health. And this list of names could have been enlarged almost indefinitely. Mr. Gerry's argument was unanswerable, and it was answered. Our evidence is simply unanswerable, and as we have not heard again from Mr. Gerry, we assume that he himself so considers it.

There was one "case" cited by Mr. Gerry in his communication to *The Mirror* last week which we did not note, analyze and answer. It was that of the "nameless child" exhibited in the Hearts of Oak company. Mr. Gerry cited this child's death as due to the theatre, and brought forward an extract from *The Mirror* upon which Mr. Gerry relied was not an editorial expression of opinion. It was part of a bit of sentimental writing on the subject of employing children of extreme infancy in scenes of excitement on the stage in the columns weekly filled by "The Giddy Gusher," who simply expressed her own conviction in the matter. But this case was an extreme one, and was in no way generally representative of the system against which Mr. Gerry arbitrarily objects.

The Mirror, in this connection, admits that there have been cases in which children should not have been permitted to appear on the stage, but it insists that those cases have been very rare. As a rule, the appearance of children in the theatre have no such results as Mr. Gerry would have people believe. It was for the purpose of lodging responsibility and calling into play a wise discretion that the law as to children was urged and passed. Mr. Gerry, on the contrary, seems to make no distinction, but arbitrarily opposes the appearance of children as singers and dancers when no harm could result to them.

Last week *The Mirror* hurriedly answered Mr. Gerry's claim as to the case of Daisy Adele Murdock, who died on Aug. 5, 1906, aged eighteen years, from lung disease, and whose death Mr. Gerry insisted was the result of her early appearance upon the stage. It is quite apparent that *The Mirror's* general contention as to all the cases cited by Mr. Gerry, in which consumption and kindred diseases were causes of death, that such diseases are germ diseases to which many persons fall victims in all walks of life, was perfectly sound, and that no reasonable claim can be made against stage life based on such fatalities.

As to Miss Murdock's death, we are ready to specifically show Mr. Gerry's error, as we have shown it in the other cases. In her last illness Miss Murdock was attended by Dr. Bradley, one of the best-known physicians in this city, who for many years has intimately known and attended some of the most prominent of New York's residents, and who for a lifetime has personally and professionally known many of the most eminent of the stage's people. Dr. Bradley resides at 19 West Thirtieth Street, where a *Mirror* representative found him.

"I remember the case of Daisy Murdock," said Dr. Bradley, "and you may quote me as saying from my own knowledge that her death was not, immediately or remotely, caused by her early appearance upon the stage; and further, that I do not believe her stage life had anything to do with her illness."

"Miss Murdock died," continued Dr. Bradley, "from a disease almost exactly like that which caused the death of Mrs. Harrison recently. It was a development of phthisis from pleuro-pneumonia. It was a disease to which everybody is subject in this climate, without regard to vocation, and Miss Murdock would have been quite as susceptible to it if she never had been on the stage."

"As to her stage work, she loved it—it was life and happiness to her—and if it had been possible to have brought her to a state of convalescence that would have permitted her to resume that work, the atmosphere of the theatre would have done much more toward her perfect recovery than any medicine or nursing could have done."

This seems to answer Mr. Gerry conclusively in this particular case.

Mr. Gerry's inconsistency has been very marked in the case of Little Tuesday. It is well known that this child has been appearing in other cities this season to the delight of her audiences and to her own happiness and health. Mr. Gerry refused to let her appear in New York in *The Still Alarm*, the play by her uncle, Joseph Arthur. But Mr. Arthur says that Mr. Gerry has not objected to the appearance of Little Tuesday before the coteries of fashionable persons here, where he himself, in a social way, has witnessed her performance. Certainly her public appearance would do the child no more physical harm than these private appearances.

To the logical mind nothing further in refutation of Mr. Gerry's peculiar theory as to the death of Myra Goodwin is needed beyond the testimony of her physician, printed in *The Mirror*. Certainly expert knowledge of a given case must command respectful attention against any mere theories without basis. Below will be found, as additional

evidence against Mr. Gerry's claim, a letter from the brother of the dead woman.

DETROIT, Oct. 29, 1910.

To the Editor of the Dramatic Mirror:

Sir.—I must reply to Mr. Gerry in regard to the case of Myra Goodwin's death. He says that she was forced at an early age to sing and dance in a variety theatre. In this he is wrong. She was never forced to do anything. She was a natural dancer. She was never taught or forced to do so. Nature made a dancer of her, the same as it makes an artist or a sculptor. Dancing is an art, not a trade.

I do not believe nature gives us an art to bring us to an early grave. Miss Goodwin also sang naturally. She was never forced to sing or taught to do so. Does it bring a bird to an early end to be able to do what nature meant it should?

Mr. Gerry says "she was deprived of sleep." Again he is in error. I never saw a person that could sleep more soundly or longer than she could, and did.

He again says that "she endeavored to figure as an actress, full-fledged, after an imperfect education on a variety stage."

I must tell Mr. Gerry that the so-called variety stage is a better educator for the legitimate stage than he thinks. A variety actor first learns to entertain an audience by his or herself without the help of others; they often have to play in farces and dramas, where they learn to study and speak lines. I will name to Mr. Gerry some of our stars who were once variety actors, and at an early age, too: J. K. Emmet, Sr., Nat Goodwin, Gus Williams, George S. Knight, Francis Wilson, Charlie Reed, William Scallan, Evans and Rose, Edward Harrigan, James T. Powers, John F. Sheridan, and several others who are not stars. Among the ladies are Lotta, Maggie Moore, Patti Rosa, Flora and May Irwin, Flora Walsh, Jennie Veamana, and others too numerous to mention.

He says, "What Miss Goodwin would have achieved can be left to imagination if she had been educated for the stage in a proper manner." Actors are born, not made. If a child is born an actor or an actress it will show its talent at an early age, and it should be allowed its own way, or it will fret its life out trying to get where nature ordained it should be.

In conclusion, I will say to Mr. Gerry that singing and dancing or her life on the stage had nothing whatever to do with Myra Goodwin's death. *That I know.* Let the dead rest.

Yours respectfully,
GEORGE RICHARDS.

Alexander H. Ford, the journalist and dramatic author, who has worked continuously in the stage children's interests since the inception of the movement to secure their emancipation from the chains forged by Mr. Gerry, recently talked with a number of singers and physicians concerning the effects of professional work on the children's health and prospects. He furnishes the following expert views from the mass of material contained in his note-book.

SIGNOR CAMBRASINI: "Excessive singing ruins the voice, but a few minutes' daily singing can do no harm. Patti sang at nine. Boys in church choirs are injured more than children that sing on the stage."

CAMBRASINI DE VANK: "In France there is a school where children are taught singing at the government's expense, and in Italy every village has its ballet school, where children are entered at the age of eight, and where they graduate at sixteen, when they are given a benefit, and make their debut. It is a well established fact that the children of the ballet-schools are the healthiest in the villages. In Germany children are taught dancing at the theatres, and boys are trained for the army."

J. MOUNT BEEVER, throat and lung specialist, of Irving Place and Sixteenth Street: "When I am called upon to treat round-shouldered and narrow-chested children, I prescribe vocal culture invariably. It exercises and strengthens the muscles, and often prevents consumption and other pulmonary diseases. I consider singing and dancing a healthy exercise for children."

DR. GORLEY, La Regalona's physician: "Dancing is not injurious to children, and Mr. Gerry ought not to be permitted to interfere with it. A child of such muscular build as La Regalona would not remain in health if she did not exercise."

DR. LEWIS SMITH, of Fifty-sixth Street: "It is excitement and late hours that might injure a child—not singing or dancing. It is just as injurious for a child to go on the stage and act as it is to sing and dance."

DR. JOSEPH E. WISNIA, of Thirty-fourth Street: "Dancing is healthful and I am sure Mr. Gerry's own children dance. As for singing, it ought to be allowed, but under careful supervision, as otherwise, a child might strain its voice. Mr. Gerry is wrong, so far as dancing is concerned."

DR. ALEXANDER SHROVE, of 186 Second Avenue (Little Tuesday's physician): "The singing and dancing done by stage children is perfectly harmless. I have attended Little Tuesday for three years, and I know of no more healthy child in New York city. Her mother insists upon a thorough examination of the child once a month. As a baby she had croup, but the exercise of the voice soon ended that, and from a delicate little one her dancing practice built her up to the healthy, robust child she is to-day. If more children danced there would be fewer sickly children."

What stronger disproof of Mr. Gerry's claims is conceivable?

THE ANTI-GERRY SOCIETY.

At a recent meeting of the Anti-Gerry Society at headquarters, No. 120 West Twenty-third Street, Vice-President Beatrice Willard presided in the absence of President Zelda Sanders. A letter from the latter was read offering the use of the theatre attached to the Lawrence Academy of Acting for a performance to raise a small preliminary fund. This offer was accepted. Friends of the children will be invited to attend this performance. No admission fee will be charged, but it will cost 25 cents to check hats or coats, and no hats will be allowed within the theatre. It was decided to write letters to the Assemblymen-elect, asking their views on the probability of the passage of a bill by the next Assembly permitting the children to sing and dance.

The Society met again on Sunday at headquarters, No. 120 West Twenty-third Street. About fifty members were present. President Zelda Sanders announced that there were three offers to be filled. Beatrice Willard was elected Vice-President, Pansy Wil-

son Treasurer, and Edith Widmer Chairman of the Executive Committee. Eddie Collyer offered to pay for the printing and stationery needed by the Society, and his tender was gratefully accepted. The proposed performance at the Lawrence Academy of Acting was discussed, and it was decided to give it on Sunday, Dec. 4. None but children will take part. Among the children who attended the meeting were Wallie Eddinger, Maude Feeley, Ethel Black, Irving Pinover, Lottie Briscoe, the Barrison Sisters, and Dot Clarendon.

THE BERKELEY LYCEUM THEATRE.

Invitations have been issued for the opening of the Berkeley Lyceum on the evening of Nov. 30, under its new manager, Franklin H. Sargent. A series of dramatic sketches will be produced under the direction of E. W. Presbury and Nelson Wheatcroft. The parts will be taken by professional students of the American Academy of the Dramatic Arts. The performances will be given in the Berkeley Lyceum Theatre which has been refitted and redecorated. After the entertainment a social reception will be held by students and graduates.

If the plan of dramatic sketches (or one-act plays) is successful the Berkeley Lyceum management proposes to give repeated series during the season. Subscription performances will be the rule at the Berkeley observed by those who will run the theatre. The leading amateur societies of New York have arranged to give their performances in the Berkeley Theatre. Readings and lectures will also be frequent.

T. HENRY FRENCH RETURNS.

Manager T. Henry French returned last week from the West. Many rumors as to the business done by The Mountbancs, etc., had preceded him, but his statements were all of good fortune and good prospects. Mr. French says that his company played in San Francisco at a time when an unpleasantness occurred between the theatres and the newspapers, and that he was blamed for the trouble. It had been stated that he had lost money and that he had howled about it. On the contrary, he had not lost money, and he would not have howled about it if he had. He said he had made much money out of The Mountbancs. Mr. French's new American Theatre, on Eighth Avenue, Forty-first and Forty-second Streets, will be opened on March 20 with a spectacle called *The Land of Gold*. Jefferson D'Angelis has been engaged as the leading comedian for this theatre.

HARTZ ORDERS A NEW THEATRE.

Augustus Hartz, the manager of the Euclid Avenue Opera House, that was destroyed by fire a fortnight ago, called at the *Mirror* office on Saturday to say that the theatre would be rebuilt at once.

The architect will be MacElfratrick, and he has promised that the building will be completed by March. The new theatre will be much handsomer and larger than the old one, and it will have at the side a strip of land thirty-five by two hundred feet.

Mr. Hartz's actual loss by the fire was nothing, for there was plenty of insurance. He estimates, however, that he is thrown out of about \$25,000 of profits on bookings.

Mr. Hartz says that his company acting Milton Royle's Friends is playing to fair business, in spite of the election excitement.

THE STORMY PETREL.

Annie Paley's new play, *The Stormy Petrel*, a comedy-drama in four acts, by Stanley Wood, was launched at the Opera House, Providence, on last Friday night before a large and pleased audience. The scenes are laid in a little fishing town on the coast of Maine, the play taking its title from the fearless, insouciant heroine, Peggy Trueman, the daughter of an old fisherman. The play treats of the life and loves of the simple but true-hearted fisher-folk. The scenery was new and realistic, and the piece affords opportunity for picturesque costumes. Miss Paley made a success in the title role, and introduced a novel dance and a number of new songs. The star was well supported.

TO DEVELOP AUSTIN.

Mr. W. W. Wilson, the *Mirror's* correspondent at Austin, Tex., is the author of an article on the great dam across the Colorado River at Austin, whose illustrations form the frontispiece of the *Scientific American* for Sept. 24. This remarkable structure, one of the greatest hydraulic engineering works of the world, was undertaken by the citizens of Austin, the city being bonded for \$1,000,000, to furnish water works, electric light and cheap water power. The volume of water passing over the dam is nearly equal to that of Niagara.

A NEW LIGHT OPERA.

The Continentals, a new American light opera, is to be first performed at the Park Theatre, Boston, on the afternoon of Dec. 1. The piece has interesting scenes connected with the fighting at Concord, the battle of Bunker Hill, and the crowding of the British out of Boston. The text is by Emil Schwab and H. H. Putnam, and its music by George H. Hayes.

WINTER EXCURSION TICKETS.

To all Florida and Southern health and pleasure resorts, to Havana, Cuba, to Asheville, and Hot Springs, N.C., Luray, Old Point Comfort, Atlantic City, and other winter resorts, have been placed on sale at Baltimore and Ohio ticket offices at greatly reduced rates. For detailed information as to rates apply to C. P. Craig, 41 Broadway, New York; A. J. Simmons, 211 Washington Street, Boston; James Potter, 63 Chestnut Street, Philadelphia; or Charles O. Scull, General Passenger Agent, Baltimore, Md.

PROFESSIONAL DOINGS.

GRACE SHERWOOD has recovered from illness.

JAMES FORT has secured his release from Manager Steve Leach, of *The Dark Secret*, and has accepted the management of the Rooney Comedy company for a term of years.

LUCY TAYLOR will close her engagement with My Colleen on Nov. 12, and will be succeeded by Effie Darling.

JOHN DWAR, leading soubrette of My Colleen, will be married on Dec. 1 to J. Rodewach Lamp, musical director at Jacobs' Court Street Theatre, Buffalo.

LOUISA STODARD, the juvenile actor, has ended an engagement at Forepaugh's Theatre, Philadelphia.

RAMONA MORRIS, in a letter to H. P. Soulier, resident manager of the Leland Opera House, Albany, expresses his own delight and the appreciation of his company at the improvements made in that theatre.

FREDERICK PAGET, who is agreeably remembered here for her excellent work in the Wyndham Comedy company, will arrive in New York about Nov. 16. Miss Paget has been negotiating with Clyde Fitch for an eccentric comedy that may be seen here later in the season. She made a pronounced artistic success as the Baroness Vere last year, and her Aunt Jack was a distinct hit the previous season.

The Junior Partner company opened the new Opera House at Livingston, Mont., on Nov. 7.

NORRIS'S CLAIM will open in New Haven, Conn., on Nov. 10, after a lay-off of ten days. Willis Hall joins this attraction on that date, in place of Charles E. Bowen. Starr L. Piley is advance representative of the company.

The Henley-Bonicault play of *The Favorite* is said to have attracted larger audiences at San Francisco than did Lillian Russell, Salvini, or Augustin Daly's company. The race track scene in their play is probably responsible for this.

The Pauline Hall Opera company closed in Putnam at the Fifth Avenue Theatre Saturday night. The company plays in New Haven, Springfield and other New England towns this week, and next week in Montreal. In nearly all of these cities the company has guarantees.

JOHN MARKS says an erroneous impression has gone out respecting his piece *A Trip to Turkey*. "It is not a burlesque," says Mr. Marks, "nor is it a comedy. It is both, the first act being pure farce-comedy and the second act a burlesque opera. It was written by J. W. Kelly from ideas given him by me; music has been composed for it by Signor Bona, songs have been specially written for it by Mr. Kelly; the costumes are all imported, and the scenery has been built by Homer Emms. Narcisse, a French novelty dancer, has been engaged for the piece, and is now on her way here."

EDITH SINGLAK played the parts of Bridget and Mary Ann in 1902 at a few hours' notice, Thursday last and for the rest of the week, and made a success.

SARAH DREYER is about to start for San Francisco, where she will return to the vaudeville stage. She is popular in the West, and will remain in that part of the country two years.

ANNA L. HOOK, late with the De Wolf Hopper company, is acquitting herself creditably with *Only a Pauper*.

DURING the past week Ed. Collyer has signed his pupils Edith Craske as principal dancer with Larry the Lord; Vivie Nobrega as singing and dancing soubrette with Grimes' Celler Door; and Sallie Brant as dancing soubrette with Sallie McGuckin.

Many prominent actors and singers have got engagements this season through the agency of Roberts and Eberts, on Broadway at Twenty-eighth Street. This firm has not been in existence very long, but if any time has been lost it has been made up by them quickly. Their office on Broadway is becoming quite a meeting place for managers.

IDA ORME, who has been playing the part of the maid in Mrs. O'Brien, Esq., is now playing the role originated by Effie Germon, which was originally intended for Miss Orme.

Mrs. W. G. JONES (Julia A. Deane) writes to correct a statement with reference to her appearance in childhood, published in *The Mirror* last week. She says: "I have never played in England, but made my first appearance in my father's band on the stage of the Walnut Street Theatre, Philadelphia, in 1839, and afterwards played children's parts."

The members of Cleveland's All-United Minstrel company gave a testimonial banquet at the Vanderbilt House, Syracuse, on Saturday evening, to Boardman Carnes, leader of the band of that organization. The members of the company entertained before the banquet.

GEORGE W. PYLE has had a stroke of paralysis, and is reported to be at the point of death. He is at 245 East Third Street.

EDWARD L. BOWER writes that the Edward Mayo company played to the largest receipts ever taken during a Pittsburgh lecture course on Oct. 25. Hundreds were turned away.

U and I, headed by George P. Murphy, opened its season at Mount Vernon on Monday night to a crowded house, and made a hit.

CHARLES JACKSON will produce his new play, *A Palmy Million*, by Charles Klein, next Sunday night, in St. Paul, Minn. George W. Lederer will witness the performance, and if the piece is successful a long season in New York will be booked, beginning next September.

USKIE ISAM, a play by J. J. McClosky, opens its season this week. The company includes L. R. Willard, Dave Reed, Helen Ferree, Dave Reed, Jr., Mrs. Dave Reed, Lucinda Reed, Winnie Reed, Louis Bonfleur, Eugene Reed, J. J. Molloy and Prof. Hayes.

THE USHER.



Dorothy Dene—whose alliterative name and whose London photographs theatrical observers on this side are familiar with—came to New York more on recreation bent than anything else, but since her arrival several leading managers have offered her inducements to remain, and there is a likelihood that she will be seen in one of our resident companies during the Winter.

"There seems to be an idea that I am an actress of only Shakespearean and classical parts," she said yesterday in course of conversation, "but some of my most successful work has been done in comedy. Do you know, I have found it difficult to be permitted to be versatile? The tendency seems to be to keep the actor in one groove—a tendency that the public is perhaps as responsible for as the manager. If one makes a hit in a couple of parts of the same nature at once there is born the belief that one cannot succeed in another direction."

In the old stock days actors were taught that versatility was a curse—an obstacle to material advancement. James O'Neill the other day gave me an instance from his own experience. "When I was a youngster," said he, "I was engaged in a stock company as walking gentleman. One day I heard that a singing walking gentleman was required for the next piece. I had never sung in public, but I believed that I had a voice and I privately asked the advice of an old stager in the theatre as to the advisability of applying for the part, which meant an advance in salary of ten dollars a week. 'Don't do it, my boy,' said he. 'Take the advice of one that has been through it all. If the manager finds that you're what they call a useful man your fate is settled—you'll never be anything else. Sacrifice the extra pay now and you'll profit by it in the end.' I took his advice and when the stage-manager asked whether I could sing, I answered 'Not a note.' I stuck to my walking gentleman parts, and a couple of seasons later I was playing the leads in the same company."

When A. M. Palmer was in Chicago recently he was invited one evening to the Haymarket, where James Corbett was playing Gentleman Jack. The manager drove to the theatre, and as his carriage drew near it was suddenly surrounded by a howling mob that pressed close to the windows, leaped upon the rear axle and otherwise manifested intense excitement. Carriages are not frequent in the neighborhood of Chicago's successful melodramatic theatre, yet that did not satisfactorily explain the popular demonstration. When the theatre was reached the throng halted and surged about the vehicle. As Mr. Palmer opened the door shouts of "There he is!" rent the air. His puzzlement ceased, however, when as he descended a small boy yelled with a cry of mingled contempt and disappointment, "Why, that ain't Corbett!" Mr. Palmer says that for a few brief moments he realized what it felt like to be the champion of the world. He was pleasantly impressed, moreover, with Corbett's acting abilities. "He is simple, natural and refined," says he, "and he attempts to do nothing that is beyond his powers. Considering his limited experience he deserves great credit. I met him between the acts. There is much of the gentleman and nothing of the professional pugilist in his speech and bearing."

Abuse of women seems to be a favorite diversion with some of our dramatic writers. Considering this lack of chivalry it is not strange that we have heard and read a good deal about vengeful fists and lurking horse-whips during the past week. Fair criticism is one thing. Cowardly personal abuse of actresses is another thing. In the West the writer guilty of that would be tarred, feathered and run out of town. In the South the top of his head would be blown off. It is safer for him in the metropolis, where moral perceptions are blunted by the crowding of events. That is the reason, I suppose, why the species of "journalist" that makes

war on petticoats dwells among us in the open light of day.

Several prominent managers have thanked *The Mirror* for bringing up for discussion the question of "commission" dramatic critics—or writers, rather. The commercial idea in journalism finds no more striking example than the institution in several newspaper offices of this scheme of paying the men in charge of the dramatic department by commissions on the theatre advertisements they obtain by personal solicitation. Under this system the same men that write the criticisms are forced to run about from theatre to theatre asking for advertisements. Could anything be more fatal to impartiality, not to say honesty? Unlike the *Herald* and other newspapers that are the legitimate mediums for extensive theatre advertising the dailies that employ "commission" writers get simply the ordinary apportionment. It is to induce or coerce managers to give them the extra patronage normally reserved for such papers as the *Herald* and the *World* that they pursue this pernicious system. Of course if the managers respond their performances are treated to fulsome praise, and plenty of it. If they decline, for good business reasons, they are annoyed by the publication of false and injurious statements concerning their business, or by maliciously unfavorable notices of their plays. The attitude of the "commission" writer depends entirely upon the amount of his "commission," that being his one source of revenue.

Of course the system is all wrong. I do think that anybody will defend it. But it is not the writer so much as it is his employer, the newspaper, that is responsible for this vicious institution. All things being equal, it is but fair to assume that no writer is so lacking in good principle and in journalistic honor that he would prefer to be placed in the relation of an unscrupulous mendicant toward managers than to retain his self-respect and his professional dignity. It is the newspaper that is chiefly to blame—the newspaper that forgets its duty and prostitutes its columns for no other reason than that counting-room interests are held superior to all other considerations. The evil of this is far-reaching—it shatters the public confidence, it debases the individual writer, it corrupts and demoralizes the stage. Is it not the business and the bounden duty of reputable journals to unite in an effort to wipe out this disgrace to journalism?

THE COGHLAN IN DIPLOMACY.

The revival of Diplomacy at the Star Theatre by Rose Coghlan is worthy of the highest praise. It is an honor to the profession Miss Coghlan represents, and an unalloyed delight to the public she has appeared before long and successfully.

When it is remembered that Lester Wallace, Harry Montague, Maud Granger, and later, Osmond Tearle, Herbert Kealey, and Annie Robe, have appeared here in Diplomacy with Miss Coghlan, it is to her lasting credit that she has to-day effected so extraordinary and so symmetrical a production of Sardou's masterpiece.

The present cast is one of the best the play has ever had. Miss Coghlan's performance of Countess Zicka rans high in her repertoire. In its moral and its mental posture it is similar to Stephanie in *Forget-Me-Not*, and to Lady Barter; but the predicaments into which Zicka is hurled by her own machinations are infinitely more dramatic and more pathetic than is the case with the other characters.

Charles Coghlan's Henry Beaucherc is faultless. He delineates, with unvarying skill, the various moods through which this celebrated man-of-the-world passes, and he brings to the part a dignity of demeanor, an excellence of elocution, and an urbanity of speech that aid him materially in bodying forth his intellectual conception. It may be said of him, without hyperbole, that his interpretation does not compare at all unfavorably with that of Lester Wallace.

Sadie Martinot as Dora has been accused of being superficial, but she seems to us to be superficial only in accordance with the character of Dora, and in the scene where Dora threatens to throw herself from the window she attains a pitch of passion that thrills.

John T. Sullivan's Count Julian is romantic and is acted significantly, and Frederic Robinson as Orloff, Robert Fischer as Baron Stein, and Beatrice Moreland as Lady Fairfax were much more than adequate.

Throughout last week large audiences watched with eager interest the splendid performances.

THE NOBLES OF MECCA.

At the Broadway Theatre on Thursday evening will gather a notable party of the Nobles of Mecca, Shriner, to witness the performance of *The Lady of the Tiger*. DeWolf Hopper is a Noble of this order, and the event is a compliment to him. The occasion has been designated "Mystic Shrine Night," and elaborate preparations are making for it. The upper and lower boxes, as well as the auditorium and the lobbies, will be decorated with Arabian and Turkish flags, crescents, claws, and other devices emblematic of the order, and an immense illuminated sign displaying the word "Mecca" will grace the crown of the proscenium arch. Mr. Hopper will introduce an appropriate verse in his topical song, "On Very Good Terms With Himself," for which Mr. Rosenfeld, the author, will supply befitting lines.

COMING OF THE TOWN.

LOTTA MORSE has joined Charles J. Stevenson's Ench Arden company to play soubrette roles.

LEONE HERNANDEZ leaves the Bill's Boot company this week.

NETTIE DE CORSEY has joined the Bess Day company.

LUCY PEXLEY has joined Frank I. Frayne's company to play soubrette roles.

CHARLES NUCKOLS has joined Pearson's Police Patrol company as business manager.

MAY SHIELDS has become a member of the Marie Wainwright company.

CHARLES R. GILBERT will be the stage manager and an actor in the Mavourneen company.

JOHN W. DUNCAN is playing Duncan with Mrs. Janaschek.

ETHEL BARRINGTON will join the Two Sisters company on Nov. 24 to play Mary.

ARCHIE COWEN and Edwin Powell have been added to Fanny Davenport's company.

CLARENCE MONTAGNE has been engaged for the season by Annie Ward Tiffany.

ROBERT FRASER, who appeared at the Olympic Theatre in *Humper Dumpty*, and at Booth's Theatre as *Pantoloon*, talks of revisiting that old-time pantomime. Now that Tony Denier, the only successful rival of G. L. Fox, has retired from the profession, Robert Fraser is the only one claiming to be a clown.

WILLIAM YOUNG has left Robert Downing.

IRVING WILLIAMS left Doré Davidson's support at Omaha.

CHARLES BENTON closed with Gleason's horse show at Baltimore on Oct. 27 and has joined in the management of Cyrene for a Southern tour.

HATTIE STARR HARRIS, widow of the late Charles L. Harris, is at the St. Cloud Hotel.

JACK BIGELOW has been dropped from the Jane Combs company, and is on his way to New York.

The good business of Ole Olson continues.

GEORGE GROSSMITH, the English entertainer, is in this city, and will introduce his novel system of diversion here. He was the originator of the leading roles of all the Gilbert and Sullivan operas save that of *The Gondoliers*. He appears alone on the stage in his own entertainment, sings, plays, gives character sketches, and makes speeches, and he writes all his material. He is said to have many society engagements in New York.

LEWIS MORRISON essayed the role of Richieu in Boston the other night, and made a hit. He received excellent notices in the press of that city, and seems to be fully justified in attempting this very difficult part.

THE ENGLISH ROSE will open its season in Boston on Nov. 21. Harry Meredith will play Harry O'Malley.

MORTIMER M. WOODCOCK, the teacher of vocal culture, is giving lessons to Marshall P. Wilder. Wilder, as a singer, is especially interesting. De Wolf Hopper, Hubert Wilke, Anna O'Keefe, and Lenore Snyder have also benefited by Mr. Woodcock's methods.

ALONZO HATCH, tenor soloist, with his company of entertainers, consisting of a male quartette, a female quartette and a stereopticon, will soon start from Chicago on a tour of Western cities and towns.

JOSEPH P. REYNOLDS, the manager, was crossing Broadway from the Gilsey House, where he resides, the other evening, when his cane caught in the cable slot. A street car was coming toward him in each direction. The horses attached to the uptown car knocked him down and passed over him, and he was caught by the iron bar that hangs down in front of the platform and dragged for some distance. The bar prevented the wheels from touching him, and probably saved his life, but the left side of his face was bruised and rasped, and his left ear was half severed.

MR. LEAN AND PRESOTT are booked up to April 17 without an open date.

DOWN THE SLORE is owned and managed by W. E. Burton and Company, and will be in this city on New Year's week. The company includes Louis Gerald, E. P. DeGreff, Joseph Barnum, Frank Darrell, Maurice Goldman, Alonzo Southard, the Victor Quartette (Gulick, Myers, Rareside and Mosby), Maud Adair, Mattie Hogarth, Bessie Wheeler, Emma Roselle and La'etite Vera.

"YANK" ADAMS, the finger billiardist, has opened a billiard arena on the Thirty-first Street side of the White Elephant, near Broadway. Artists of the cue appear there nightly.

MINNA K. GALE's season will begin at the Star on Dec. 26 and continue there for five weeks. Among her plays will be *As You Like It*, *Romeo and Juliet*, *Much Ado About Nothing*, *Twelfth Night*, *Macbeth*, *The Hunchback*, *Ingomar*, *Pygmalion* and *Gala-tea*, *The Lady of Lyons*, and *The Wonder*.

A NUTMEG MATCH is said to be prosperous. Annie Lewis is the star and the company includes Henry Herman, E. A. Eberle, William Lee, David Warfield, Earl Brown, Mrs. E. A. Eberle, and Helen Weathersby.

J. CLARENCE DUFFY has left the Wilbur Opera company to go with *The Isle of Champagne*.

HARRY CORSON CLARKE has been released from *The White Squadron* to originate the light comedy part in Frank Daniels' new play, *Blood Will Tell*.

ELAINE GRACE, who was engaged as prima donna with the Boston Comic Opera company, has been very successful in that capacity in Boston. Her voice is of fine quality, she has dramatic force, and her stage presence is particularly pleasing.

GERIE STANWOOD, who is doing creditable work in 5 Bells, was called upon at two hours' notice to take the part of Helen Byrnes, who was ill, and acquitted herself well at once.

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WILLIAM GAREN has severed his connection with the Rooney Comedy company, and yesterday joined Walter Sanford's *Struggle of Life* as business manager, at Newark.

THE father of White Whittlesley died recently. Mr. Whittlesley had canceled his engagements for the season on account of his father's illness.

A rumor that Albert Aronson would retire from the treasurership of the Casino was published last week. Mr. Aronson promptly denied it.

EDWIN HANFORD and wife mourn the loss of their only child, Edwin W. Hanford, who died from diphtheria recently, aged three years.

KENNETH BARNES, who plays Georgie Dwyer in *Mavourneen*, is the first baby member of the Actors' Fund.

EUGENE ROBINSON, of the Paul Kanwar company, is said to have fallen heir to \$100,000 left by an uncle, Colonel David Robinson, of California.

MARJORIE HARTZ's Friends company played in Chicago last week to the capacity of Hooley's Theatre.

ALICE PEXLEY plays Princess Dozia in *My Official Wife*, having resigned from Augustin Daly's company.

THE business of A Railroad Ticket, says Business Manager Hoyer, has been good everywhere. The company has been strengthened, and now includes Alma Earl, Mary Stuart, Lee Jarvis, Emily Sanford, Julia Marco, Anna Bruce, Louis Wesley, Willard Sims, Raymond Finley, Harry Blaney, Will Gardner, and the Bijou Quartette.

EDITH EDWARDS, in a letter to the editor of *The Mirror* from Chicago, explains at length the matter of the piracy of *The Planter's Wife* by Manager Huntley, of whose company she was a member. Up to the time of playing *Tesarkana*, Huntley and informed the company repeatedly that he had procured the privilege to play the piece from Harry Lacy. Arrived at this point, he went to Miss Edwards and said that they would not open with *The Planter's Wife* that evening. It had been used in every other place. She questioned Huntley about it and he replied that "Mr. Lacy had not adhered to the original terms of the contract made in the presence of Ben Leavitt of the Windsor Theatre of Chicago." But a day or two later Huntley said he should give the play under the name of *The False Friend*, whereupon Miss Edwards at once left the company.

THE friends of De Wolf Hopper who had become accustomed to his boyish and pleasing countenance as before revealed were unable to condone the padded wig that added greatly to the apparent size of his head and the voluminous whiskers that sequestered the better part of his visage in his earlier performances in *The Lady of the Tiger*. His characteristic look of happiness—compared by an admirer to that facial expression on the cat described in the picture thereof by the line "I've eaten the canary"—was lost altogether in this hirsute wilderness; and yet, the transformation complained of was due to artistic instinct—misled, possibly, by an unauthentic picture. Mr. Hopper somewhere saw a portrait of Pausanias, the Spartan, clad in a head of hair that would give a barber paresis and embellished with a beard that would fill a Turk with awe. Nothing would do Mr. Hopper but an attempted counterfeit of this portrait. He stood nightly as a result, after laborious wig and whisker-making by an expert, and his friends had to wait until after the performance in order to see a prima facie smile. But he has discarded all this hair, and now plays Pausanias with a smooth face.

WHY THEY DON'T WRITE PLAYS.

The *Pull Mall Gazette* recently sent out inquiries to the best-known writers of fiction. (1) As to whether the present divorce of fiction from the drama is beneficial or inimical to the best interests of literature and the stage; (2) Whether each individual so addressed had at any time had, or now has, any desire to exercise his gifts in the production of plays as well as of novels; and if not, (3) Why he considered the novel the better or more convenient means for bringing his ideas before the public.

Thomas Hardy's reply is first published. It is laconic. He regards the divorce of fiction from the drama as inimical to the best interests of the stage, but of no injury to literature; has occasionally had a desire to produce a play, and has written the skeletons of several, but has no such desire in any special sense just now. It will be remembered that Mr. Hardy's fiction is just now very popular.

W. E. Norris, deprecating his selection as one of those of note, thinks that most of those to whom the queries come are in the position of the modest gentleman who was unable to say whether he could play the fiddle or not, never having tried. But on the theory that a successful pianist may hope to become a successful fiddler, he thinks a writer of novels might become a writer of plays.

J. Henry Shorthouse regards the divorce of fiction from the drama with indifference, and has never felt any desire to produce a play because he has little or no admiration for the English stage as it now exists. He attributes the decadence of the English stage to vast theatres and mechanical apparatus. "I have sometimes thought," he says, "that could there be maintained in London a very small theatre in which all the pit seats were stalls, and there was no gallery, or a very small, high-priced one, and in which no mechanical apparatus was allowed excepting scene-shifting, and that very seldom and occasional—that such theatres might become the school for a class of English actors who would recall the past, and might perchance attract the highest genius to write for the stage."

"Lucas Malet" thinks the "divorce" a misfortune for the stage, but that it is doubtful that there is an equal disadvantage to fiction, since the actor's art, being executive, cannot exist without the help of literature, whereas, fiction, being a creative art, can quite well exist without the interpretation of the actor. He believes the fictionist now suffers enough in the interpretation of his ideas from the printer, the compositor, the critic, and the illustrator, without adding to them the stage manager, the actor, the scene painter, the costumer and the lesser persons of the theatre.

R. D. Blackmore confesses to an early attempt at constructing a play, and thinks there are now living four or five novelists of recent repute who are capable of fine dramatic work, and that they would probably be doing it "if such work had any fair chance of success."

F. Anstey, like most men who write at all, has had a desire to produce plays, and would attempt to do so if ever he were fortunate enough to hit upon an ideal which he felt able to work out dramatically in an effective form.

A. T. Quiller-Couch, after six years of work, is able to move with a certain amount of ease within the limitations of fiction; but when he desires to cast a situation into dramatic form he finds himself a beginner again, tied up in a new set of conventions. He cannot see that he owes it to himself or to literature, after flogging himself a little war up the hill, to descend and flog himself up again.

Mrs. Margaret L. Woods says that there is nothing that she should like better than to write a play, did she feel herself possessed of the necessary knowledge and powers. She thinks that the novelist in England has the advantage of appealing to an audience not only larger than the dramatists, but somewhat more discriminating.

Justin McCarthy, although a passionate admirer of the drama, and acquainted with dramatic literature from *Aeschylus* to *Ibsen*, is convinced that he has not in himself the slightest dramatic capacity.

Miss Braddon has always been ambitious to produce a good play; has made several attempts in a dramatic direction which, though well received at the time have failed to secure an enduring place; believes that she would offer the wider scope for development of character, and is convinced that it needs a very strong bent toward the stage, as a very great power of dogged perseverance in the writer who—having achieved moderate success in fiction—should forsake the flowery path of the story-pinner for the difficult and too-often disappointing labors of the playwright.

George Moore, one of the projectors of the Independent Theatre, and a worshiper of *Tolstoy* and *Ibsen*, deprecates the blindness of the public that will not accept the realistic school of drama, and says that the popular form of play disregards every kind of moral sequence and violently dislocates the inevitable course of human action. He will write a play next winter.

"Ouida" says that she wrote several plays at nursery age, but that although she had the unpeakable advantage of acting in her own plays and being her own manager, she soon deserted the drama for romance, finding that she could move her puppets more freely and to her greater delight in the story. "There are," she says, "memorable laws and limits in dramatic composition which fetter and irritate, and to these boundaries in composition must be added the annoyance of all the excisions, additions and alterations which managers and actors insist upon. On the other hand, no one dares to interfere with your novel."

A NOTABLE EVENT.

Perhaps the most important event of the week following election will be the opening of the new Manhattan Opera House, on West

Thirty-fourth Street, by Mrs. Bernard Beere. The new theatre will be one of the great hand-some and spacious in this city of great theatres, and Mrs. Bernard Beere comes here with a reputation that provokes a distinct interest. She will first be seen in her own version of the story "As in a Looking Glass," under the title of *Lena Despard*. Her company includes Maurice Barrymore, M. Marius, H. R. Conway, E. M. Collins, M. C. Holland, J. H. Fleming, J. H. Connor, Grace Huntington, Beverly Sitgreaves, Emma Hagger, Mrs. J. Griffiths, and Charles N. S. broader will be the business manager. The sale of seats will begin on Wednesday morning of this week.

BARONESS BLANC'S TOUR.

Frank G. Cotter has taken the management of the Baroness Blanc, who will begin a tour of twenty-five weeks on Dec. 5, appearing at the Fifth Avenue Theatre in this city early in January.

The Baroness is not a debutante. She sang in comic opera successfully a few years ago. During the run of *The Mystic Isle* at the Temple Theatre in Philadelphia, she made a distinctly favorable impression in the prima donna role. The opera was cut short in the height of its success by the destruction of the Temple Theatre by fire. She sang in it until the final performance.

"Whether I am warranted in believing that I have sufficient talent to justify my present step," said the Baroness to a *News* reporter yesterday, "will be proved by the artistic result. Until I have had the opportunity to demonstrate publicly my fitness for the stage I feel that I have a right to expect a suspension of judgment. It is neither just nor fair that I should be condemned in advance. Once I have made the trial I shall be willing to abide by the honest verdict of the press and of the public."

"I do not think that the profession either has, or will have hereafter any reason to resent my adopting the stage. Indeed, I have thus far received only kindness and encouragement at their hands. I shall give employment to a number of actors of high standing, and I ask for nothing except that fair chance to which every one is entitled when striving to make an honorable dramatic career."

"I have studied industriously under the best direction during the past six months. The play that I have selected is one of Dumas' finest social dramas, which, with certain modifications to suit our public, will be given in its integrity. Adaptations of this play have been acted in England, but they are unlike the original in many respects. We have christened the play *Deception*. Its arrangement for my use has been made by a practiced hand."

"I do not believe in seeking to enhance my own performance by engaging a weak company. Every member of the cast will be chosen with a special view to making a strong ensemble. We shall have one handsome interior set, and draperies and furnishings of the most elaborate description will be carried also, to garnish the stage."

Here the Baroness' friend and companion, Mattie Sheridan, told the reporter that the gowns which the new star was having made were superb. "Her part calls for the handsomest dressing," said she, "and the author's requirements in this respect will be more than fulfilled."

Baroness Blanc is a young woman of striking appearance. She has blonde hair and blue eyes, and she is noted as a woman of fashion. She is an amateur musician, and composes now and then. One of her compositions—a waltz-song—is to be published shortly by Pond. She has some skill as a painter. Probably her most pronounced accomplishment is that of horsewoman. She is one of the few amateur drivers of her sex who can hold a four-in-hand; and she is a famous cross-country rider.

When she was last abroad she was entertained by the Baroness Rothschild and other persons distinguished in the world of society, and she played with amateurs in London in a performance for charity with such success that Henry Labouchere earnestly urged her to adopt the stage. At that time she had no thought of taking such a step; but circumstances have since led her to enter the profession with a view to filling her life with a serious occupation.

Dumas' play, in which she will debut, is *Le Demi-Monde*, a version of which, called *The Fringe of Society*, was successful in London last season.

MR. WHELOCK HAS NOT RETIRED.

Joseph Wheelock, the well-known and sterling actor, called at the *News* office last week to deny the statement made in this and several other papers that he has gone into the insurance business. Mr. Wheelock says that he has not the slightest intention to abandon the stage. His many admirers on both sides of the footlights will be glad to hear this information direct from Mr. Wheelock. It is further pleasant to mention that he is in excellent health. The fact of the matter is that there is another Joseph Wheelock in the profession. He has another initial to his name, but it gets left out sometimes, and thus confusion has frequently occurred.

MR. LIBBEY SPOKE FROM HEARSAY

James Aldrich Libbey was in town yesterday. His letter to *The Mirror* concerning Boston newspaper writers occasioned considerable criticism in the *Hub*, although Mr. Libbey stated clearly that he simply repeated what he had been told by a newspaper man. Mr. Libbey did not expect that his letter would find its way into print, and he objects—quite naturally—to be held responsible for a charge preferred by somebody else. He says that so far as his knowledge extends Boston critics and newspapers fully deserve the high character ascribed to them by *The Mirror*.

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L. M. PRATT, Sole Proprietor and Manager.

WILL CARLETON, Business Manager.

OBITUARY.

Jane E. Kellogg died at the Clarendon Hotel, in this city, last Tuesday, of neuralgia of the heart. She was the wife of George Kellogg, and mother of Clara Louise Kellogg-Strakosch. Both Mr. Kellogg and his wife were skilful musicians, and Clara Louise Kellogg owed much to the training she received from her parents. The deceased was also an artist of unusual promise, but relinquished her own career to speed that of her daughter. Mrs. Strakosch was the alto soloist of the choir of St. James church in Birmingham, Conn., at the age of thirteen, while her mother was the organist and her father led the choir with the flute. Mrs. Kellogg was a woman of great sympathy and kindness, and very charitable in a quiet way. Her husband and daughter survive her. The funeral was held at Birmingham.

Sadie Scanlan, the actress, died suddenly last Monday at 332 East One Hundred and Twenty-third Street, in this city, in her twenty-fifth year. She had but just returned from a tour through the South with the play *Nora Mahree*, of which she was the star. Miss Scanlan caught a severe cold in Texas, and fell ill during a four-hours' delay of the train on which she was a passenger at Newark, O., on Sunday. She took to her bed immediately upon reaching this city. Miss Scanlan, who was the wife of George J. Brennan, an actor in her company, was born in Hartford. She had been on the stage about six years, and before she became a star was in the company of her brother, W. J. Scanlan, the comedian. The funeral was held Wednesday, and interment was in Calvary Cemetery.

Sophie Eyre died last week in Naples of heart disease. She had been in ill health for some time previously. Miss Eyre was an English actress, who was well known in this country. She appeared here first in Wallack's company eight years ago. Her powers were limited, but she possessed considerable beauty, and she acted adventures' parts very well. Miss Eyre, who was somewhat erratic as to keeping her professional engagements, had been married twice. Her first husband was a British army captain named Lonsdale. Her second husband was Channock R. Winslow, of Cincinnati. Several years ago he procured a divorce from her on the ground of desertion.

John Gray, bass singer and interlocutor with Al. G. Field and company's minstrels, died at Little Rock, Ark., on Oct. 26, of inflammation of the bowels. Mr. Gray made his first appearance with Richard Golden and Dora Wiley as a chorus singer in their comic opera company. He joined the Field company at Oil City, Pa., on Jan. 10, 1888, and had been a member ever since except during a few months' last season, when he was with one of Cleveland's companies.

Florind Konger Hervé, dramatic artist and composer, died from asthma in Paris on Saturday. The *Petit Journal* declares that his death was hastened by chagrin arising from the failure of his opera of *Bacchante*. Hervé was born in 1825, and early distinguished himself as a musical artist and composer. He founded the theatre of Folies Nouvelles in 1853. He wrote many successful operettas, and was also known in London as an actor and a director of concerts.

Services over the remains of William H. O'Connor, for forty-one years an employe of the Adams Express Company, were held in the Cathedral of the Holy Cross, Boston, last Saturday. Mr. O'Connor was the father of Marie Hilton, of the 1492 company, and Harry Conner, of the Trip to Chinatown company, and both those organizations sent costly floral tributes. Frank McKee and Hort and Thomas also sent flowers.

Emma Santard's remains were buried in the Actors' Fund plot in Evergreens Cemetery on Thursday. She was married, and with her husband played in prominent variety theatres throughout the country. About three years ago she became insane, and was removed to the asylum at Hart's Island, where she had since remained. She leaves two children.

At Seerakarta, Java, recently, Novel, the well-known prima donna, was singing on the stage before an audience that included the Dutch President and the Javanese Prince. A rich young Hollander had just sent to the prima donna a bouquet. She received it with a smile, when suddenly she fell and died within view of the audience.

Leonard Laporte, of Germantown, Pa., a trapeze performer of Snyder and Zimmerman's Circus, was killed on Oct. 31 in a collision with the Norfolk and Western Railroad, near Disputanta, Va.

William McLennan, a well-known Highland piper and dancer, died in Montreal on Oct. 31, aged thirty-five. He was born in Edinburgh and educated as an architect, and moved to Canada about two years ago.

John Pratt died at his home in Milford, Mass., on Oct. 29, from the results of a fall from his carriage. He was for years leader of the Milford brass band, and was formerly a member of Papez and Benedict's Minstrels.

CHARLES DICKSON MARRIED.

The Mirror has received cards announcing the marriage of Charles Dickson, the comedian, to Lillian Burkhardt, of his company.

The marriage took place at Covington, Ky., on Oct. 20. The announcement of the marriage is in the nature of a surprise. It was known that Mr. Dickson and Miss Burkhardt were engaged, but few suspected that wedding cards were in order. Congratulations!

SAYS IT IS SLANDER.

Tom Mann has received the following telegram, but has no knowledge of the alleged libel to which it refers.

BRASSFIELD, Ind., Nov. 6.

To the Editor of the *Dramatic Mirror*: Sir—To-day's issue of the *Cincinnati Enquirer* contains a criminal libel on my wife, Polly Warner. I have begun suit for heavy damages, and also demand a retraction from any paper reprinting said article. My wife's record as maid, wife, and mother speaks for itself. Please give this publication. EDWARD P. TEMPLER.

MATTERS OF FACT.

Arburs and Company, managers of the Fair Opera House, Clinton, Ill., are at the head of one of the finest one-night stands in that State. The appointments of the house are first-class, and the policy of the management in booking only first-class attractions has built up a good patronage.

In another column notice is given to American theatrical speculators and others regarding bookings for attractions in England. Any star wishing to play England will do well to communicate with the advertiser.

Communications for Camille D'Arville may be addressed to this office. She is under engagement with the Bostonians until June, 1915.

The success of Joseph is largely due to the managerial work of Ramsay Morris. Any communication for Mr. Morris can be addressed 21 West Twenty-fourth Street, New York.

Joel Marks has completed the company for A Trip to Turkey, the new farcical operetta by J. W. Kelly. Rehearsals are progressing, and the company will open on Thanksgiving Day. Mr. Marks did not think his company would be complete without his little brother Charley, so the latter closed with the Maude Granger company and will do some lively advertising for A Trip to Turkey, in which he will be assisted by W. W. Decker.

A Thanksgiving attraction is wanted at the Grand Opera House, Springfield, O.

Fitzgerald Murphy, a brainy young man, who has been on the stage a number of years, has completed three plays that are about to be produced. The Irish Statesman, Carroll Johnson has accepted, and it is to be produced shortly. Mr. Johnson is delighted with it, and will stage it handsomely.

Avery Strakosch will be at liberty after Dec. 12 to play and sing sourette roles.

Frank Valera, the tenor, has not yet signed for this season. He can be addressed at Thirty-eighth and Grove Streets, Oakland, Cal.

Mme. Eloise Kruger wishes it understood that she is no longer connected with the Knickerbocker Conservatory in any capacity. She has removed her stage dancing academy to rooms 9 and 10, Studio Building, 4 and 6 West Fourteenth Street.

Charles Bowser, eccentric comedian, will appear with the Little Tippet company at Hermann's Theatre.

Open time can be secured in Key West, Fla., at the San Carlos Opera House, which has a capacity of 500, has been newly fitted with orchestra chairs, and is under the management of Warren and Brost.

Franz Komlosy, scenic artist, from the Imperial Court Opera House, Vienna, is at liberty. He may be addressed at 30 East One Hundred and Fourteenth Street, this city.

Olive Martin is playing the leading business in Carroll Johnson's support this season. Miss Martin is a handsome woman and a capable actress. She will have an excellent part in the play that Fitzgerald Murphy has completed for Mr. Johnson.

Middletown, N. Y., is said to be one of the best one-night stands in New York State. Manager Horace A. Coney has open time, which includes Christmas and New Year's.

Alfred Ayres gives two preliminary lessons in elocution without charge to new pupils in order to ascertain their capacity.

Will Carleton, with Hoyt and Thomas the past five seasons, goes out this season with L. M. Pratt's Elenora company. Mr. Carleton will personally direct the performance, and his reputation as a stage manager is sufficient guarantee that it will be a success. The company opens on the 14th inst. Mr. Horace Randall assumes the leading role.

DESIRED INFORMATION.

We desire to impress upon the minds of the public the superiority of the service offered by the Wisconsin Central Lines, between Chicago and Milwaukee and St. Paul, Minneapolis, Duluth and all points in the Northwest. Two fast trains leave Chicago daily for St. Paul, Minneapolis, and Duluth with Pullman Vestibule Drawing-Room Sleepers and Coaches of latest design. Its Dining Car Service is unsurpassed. This public is invited to judge for itself. It is the only route to the Pacific Coast over which both Pullman Vestibule first-class, and Pullman Tourist Cars are operated from Chicago via St. Paul without change.

Pamphlets giving valuable information can be obtained free upon application to your nearest ticket agent, or to JOHN C. POWEN, General Passenger and Ticket Agent, Chicago, Ill.

A VISIT TO A CHINESE THEATRE

To those that have visited the Chinese Theatre in San Francisco this account will serve to recall that curious place, which has its existence in the midst of the most peculiarly unique colony in America. To those that have not it will perhaps suggest a point well worth taking in—only, in "taking it in" be sure and go with a responsible guide, else you may be taken in.

It was my good fortune to be one of a party who, as the guests of that genial gentleman, Mr. J. H. "did" Chinatown on the first night of its last New Year's celebration. A better time could not well have been chosen. There is but one holiday in the Chinese year, its New Year, and the festivities attendant upon it extend over a period of seven days, during which enemies lay aside their enmity and join forces with each other, the better to celebrate this great holiday.

At this time they don their most gorgeous costumes and the Chinese Empire itself is ransacked to furnish delicacies with which to tickle their palates. Gaudy lanterns of all sizes deck their houses and, seen at night when the friendly veil of darkness covers from careless eyes the squalor and filth of their habitations, Chinatown appears like fairyland—a glowing picture of holiday beauty, while the occasional Joss house reflecting a golden splendor from its open verandah is become an enchanted palace. The illusion is scarcely dispelled as our from its depths the shrill piping of the priest is heard as he renders praise to Joss—or as the great bell, 5,000 years old, booms out its call to the worshippers. But be careful, else some of these same zealous devotees, in throwing out lighted firecrackers "to keep the devil away" may set you afire.

We left the Baldwin at eleven p. m. and ten minutes later found ourselves at the stage-door of the Chinese Theatre. Guided by Sergeant Houghtaling, of the San Francisco police force, whose eight years' service in the Chinese quarters has taught its denizens to respect as well as to fear him. We entered the narrow hall that led at one point to the cellar and at another into the theatre above. We first visited the actors' quarters below stairs. The descent of the narrow, rickety steps was rather perilous, but by treading carefully even the tallest and heaviest members of the party succeeded in accomplishing it without mishap. The passageways were dimly lighted, which served to make our surroundings all the more uncanny. The space underground, which was formerly the cellar of a fashionable residence, but is now converted into dwelling-rooms, is divided into little cubbyholes about 7x6x8 feet, with here and there an exception in favor of the married men of the troupe, whose families are with them. In the smaller chambers were the often described bunks arranged about the walls like broad shelves, in which two and often three men slept, their only means of ventilation being a tiny hole, an inch wide by five or six inches long. The whole of Chinatown is honeycombed in this manner. On an area of but eight square blocks (and under it) 55,000 Celestials live, which makes it easily the most densely populated district in this country.

There are one hundred and eighty persons employed in the theatre, all of whom reside in this underground village, which only Rider Haggard could fitly describe. In the larger dwelling rooms we came upon several little families where mild-eyed, delicate Chinese mothers were fondling their babies in the half darkness. Their manner of caressing and petting the little creatures was quite as pretty and loving as that of their Christian sisters, and the black-eyed, merry little infants cooed and gurgled back as other babies do. In each room, somewhere, usually cut into the partition near the floor, was a little niche where sandalwood tapers were burning and prayer papers lay strewn about ready for their Joss worship, and each room also was bedecked with gay holiday symbols and tables laden with Chinese confectionery, nuts, fruit, etc., which we were cordially invited to partake of. Most of the confectionery consisted of slices of dried fruit candied over, and this, together with their fruit and all the eatables, are brought from China direct.

We came upon a great kitchen some thirty feet square, where the cooks were preparing an elaborate dinner, for, as our guide informed us, the last thing a Chinaman does before retiring is to eat a hearty meal.

We were almost glad that the lateness of the hour urged us out of this torrid atmosphere, where the combined odor of peculiar cooking and general foulness was fast having its effect on the weaker ones of the party. As we retraced our steps and ascended the stairs that led into the theatre we caught a whiff of pure air. Was it pure? Only by comparison, for it came through a dirty and thickly populated alley, but such as it was, it was a boon to us, and we sniffed it appreciatively ere we proceeded on our way.

Through the greenroom, about whose walls hung robes of great gorgeousness, of scarlet, purple, green and yellow, of which colors we saw but a suggestion so hidden were they in massive gold embroidery—and where tired actors were dozing while waiting for their cues—meaning not their hirsute appendages but their—their—their cues—our guide made his way. Pushing aside the drapery of a narrow curtained doorway he bade us pass through, when lo! we found ourselves suddenly and unexpectedly at the back of the stage and in the presence of about eight hundred blue-shirted Chinamen. We were given seats on one side of the platform, and from this point of vantage watched and listened to these Mongolian disciples of Theophrastus with lively interest.

Fancy a stage some thirty feet wide, without a particle of scenery, drapery, or other artifices and. They used but one entrance—which was at the back of the stage a little right of centre, but in full view of the audience. Here the stage villain slinks by his innocent victim, seeing her not and himself

unseen, and the anxious lover seeking his lost bride, sees her not as they simultaneously pass through this five feet wide door, but going in opposite directions. On either side were groups of chairs which were reserved for the use of visitors. The actors require only about 12x8 feet of the stage so our presence and proximity did not inconvenience them in the least.

At the back, and just left of the stage entrance, the orchestra (of eight pieces) were seated, some in chairs and some squatting about as most comfortable for themselves, while immediately above them was a large open niche wherein prayers were continually offered to Joss. Here they sat like so many automata, manipulating their instruments with the precision of machines—some staring stolidly while others dozed wearily—i. e., all but the artist who controlled the tom-toms. His energy was startling, only less so than the sounds his instrument gave forth.

It was to the continual accompaniment of this noise that the actors delivered their lines, which they did in a fearfully husky and strained monotone, varied, at times, by a piercing shriek. I noticed the throats of several of the speakers. They were strained until the muscles stood out frightfully, and it seemed only a matter of seconds ere a blood vessel would burst. One in particular, said to be a great tragedian, who delivered a lengthy monologue, attracted my attention. His voice was painfully husky and he kept it pitched about on E in the fourth space. He took the centre of the stage and directed his speech at the audience, which sat with wonderfully attentive faces, although absolutely inexpressive ones, throughout the performance. To the accompaniment of the brazen tom-toms this actor delivered his speech. At times his intensity was painful to witness so great was his effort to make himself heard.

Fortunately, one did not have to confine his attention to the performers. Now and again the stage manager would carelessly saunter in, pipe in mouth, and leisurely rearrange the chairs and tables, occasionally sitting down among the orchestra, and again drifting back to the green room.

The costumes worn were elaborately embroidered in wondrously complex designs, and with the tall headdresses of gold and jewels made a striking, not to say fantastic picture.

The Chinese idea of "makeup" seems to us of the crudest. Great patches of white or blotches of red, with here and there a carefully executed stripe of black, complete the facial toilet. One who impersonated a feeble old man, with a long white beard, was really able to convey to us heathen by his "makeup" and actions, what he intended. I presume there was a comedian in the company, but owing to our dull comprehension of Chinese humor we could not locate him. Every now and then we heard a smothered, cackling sound that we thought might be Chinese laughter, but no matter how quickly we turned about, we always failed to get corroborative evidence of it. Only blank repose sat upon the yellow faces before us. On no individual face could even the shadow of a smile be seen. There they sat on the backs of the benches, their feet on the seats, smoking, most of them, and leaning their elbows on their knees with chins in their hands—a sea of stolid faces, which bore no traces of ever having been stirred by laughter or pain.

The drama which we saw in part was an ancient affair which the Chinese have been producing under the same name for the last eleven centuries. Our guide, who understood and spoke fluently the language of the Celestials, said that the performance was not quite up to the usual standard; that "some of the parts were weak owing to some recent changes in the cast." He told us of the trials the management had endured, owing to the fickleness of the favorite comedian. The latter was in receipt of the magnificent sum of \$3,000 per year and had become so popular on the Coast that his fame had spread far and wide. It was not long before emissaries from rival houses presented themselves, tempting him with still higher bant. At last the temptation became too strong to withstand.

One night, as the moon hid herself behind the billowy black clouds and "balmy Pacific breezes" playfully blew out the street lamps and neglected to light them again, when all Chinatown had settled down into solemn contentment to enjoy its opium pipe, our hero gently lifted his latch, "folded his tent and silently stole away," nor was he heard of again until the news came that he had entered into the employ of the rival theatre management at Portland. Had he been among the performers at the time of our visit who shall say what wild paroxysms of Chinese mirth we might have witnessed!

As we passed out through the greenroom again we paused to examine the curious prompt-book which hung on a nail near the stage entrance. The drama being performed had begun at five o'clock a. m. and was still in progress at one o'clock the next morning when we left the theatre, yet this prompt-book was the only aid the actors had in remembering their prodigiously long parts. The cues are given in regular order, but in no case first lines or the names of the characters who give the cues.

That they venerate their playwrights and keep their memory green is proved by the numerous bronze figures of these celebrities which are seen in the hall and waiting-room.

Warned by our guide that if we would see the rest of Chinatown we must hasten on, we left the theatre regretfully, casting envious glances back at the wealth of embroideries hung and piled about the walls. And amid pleasant New Year's greetings we took our departure, grateful alike to our host and our intelligent guide, Sergeant Houghtaling.

MELBOMENE.

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"THE MAN IN FRONT."

"Everybody wants to see a successful show," said John W. McKinney to a Mission man the other day, "but you can't drag people to a failure with a log chain. And when I say that everybody wants to see a successful show, I mean that a great number included in the term 'everybody' want to see it for nothing."

And Mr. McKinney smiled with a smile that suggested reminiscences upon the line of the fact he had just enunciated. Then he became actually reminiscent.

"I remember, the first season we were on the road with Wang after the original success at the Broadway Theatre, that up in Minneapolis one of those rubber shoe agents blew against me. He was out for some twenty-and-thirty-cent show—this class of agents suggest the rubber shoe because they approach and leave a town so noiselessly—and by scraping acquaintance with me he hoped to get introduction to several gentlemen who happened to be with me, one of whom, Colonel Blank, was entertaining Hopper. We were talking about something, when the conversation turned to Hopper, and the Colonel spoke in high terms of him. I had refrained from making this fellow acquainted, as he hoped, and as he was standing by with a gang of his kind he thought this a good opportunity to get even and show his smartness. He walked up and tried to join in the conversation by remarking that he did not think so much of Hopper. In fact, Hopper always gave him an acute nausea. I remarked that if he would drop out of the company and wait outside, where the temperature was about seventeen, I would presently come out and make the weather torrid for his especial benefit. He went out, but did not wait.

"Well, it happened the other day that while I was standing in front at the Broadway this same duck came into the lobby. He had come up from away down town and wanted to get in to see Wang as a professional. When he saw me it seemed to come over him that he had said something up at Minneapolis last year, but he did not weaken. He walked up to the box office and preferred his request. He was referred to me. He came over smiling and began to jolly. He had heard that Wang was a great go. I replied that his information was accurate. He had also heard that Hopper was great. I replied that it was so understood, but that I had not had time to see the show, as I had been too busy in front turning down queer professionals who wanted to see the entertainment. Then he came right down to business in spite of this. He really would like to see Wang. I told him that I would really like to pass him, but as I knew that Hopper always gave him an acute nausea, and as there was a large audience in the theatre who would naturally be shocked at any ill-happening, and as I did not care to have the carpets and upholstery suffer from the effects of any nauseous attack, I would have to decline. He looked at me a minute, and then walking over in front of the large pastel of Hopper displayed in the lobby began to compliment the picture. I followed him and expressed the same care for the lobby floor that I had for the carpets and upholstery, and at this he halted.

"Some time ago we put out a lot of handsomely framed window pictures, the understanding being that four seats a month should be given for the privilege of displaying them in prominent windows. One set was taken to a down-town music store on Broadway. After the picture had been put in, the proprietor of this place insisted that he should have a box in return for the privilege. When our man told me this, I went down Broadway one day and found that the pictures had been taken out of this particular window. I went into the store and asked where they were. A clerk said the pictures had been taken out while the windows were being cleaned, but that they would be put back. A few days afterward, I saw that the pictures were again missing. I went in again. Another clerk said they were cleaning the windows, and that the pictures would be put back again. Still another time I missed them from the window and went in to inquire for them. Again I was told that they were cleaning the windows. I remarked that they were altogether too cleanly in their habits in that shop to suit me, and when I returned up-town I sent for the pictures. A clerk refused to give them up, on instruction from the proprietor, until an order for a box was forthcoming. As the pictures were worth about thirteen dollars, I was forced to dissemble. I wrote an order for a box, stipulating that it should be called for before 7:30 that evening, and myself hastened down to the box-office to answer at its presentation. At about 7:30 the proprietor of the place walked up with three women and presenting the order, loudly demanded the best box in the house. I took the order and handed him out a cigar box. I felt that in this case I was justified in teaching a lesson. The man bellowed around, and threatened to have me arrested, but I told him he had what his order called for, and that he was at liberty to use that box all night. He finally went out, a madder but I hope a less belligerent man.

"One night a dapper fellow walked up to the box-office and presenting a card on which it was set forth that he was the manager of a London aquarium, also remarked that he belonged to the staff of a well-known city manager, whose compliments he extended and in whose name he desired two good seats. The man at the box-office gave them to him. He presented them with his card at the door. I supposed that it was all right, and he passed. About two weeks afterward he again presented his card, made the same statement, conveyed the same compliments of the same manager, and got two seats. My suspicions were aroused. I asked the young man in charge of the box-office if the fellow had presented a written request from the manager by whom he claimed to be employed. He had not. The story he told was

so plausible that the usual rule of the box-office had been violated.

"I happened to remember that the manager in question was a guest of the theatre that night. I called him out and asked him if he authorized any young man to use his name in that manner. He looked at me in surprise, and asked me if I thought that was in line with his reputation as a manager. Then I asked him to go into the box-office and wait a few minutes, and I went in search of the young man, who had his wife with him, and who, as it afterward turned out, was the son of a wealthy shopkeeper on Fifth Avenue, who was formerly a close friend of the manager whose name he had used, although it appeared that the manager did not know the son.

"The young man had changed his seats in the theatre, and at first I could not locate him. I remembered that his wife had a bonnet trimmed with an unusual richness of flowers, and by this bonnet I soon located them. I sent an usher for him, and he came out into the lobby indignant at being disturbed. I questioned him minutely as to his acquaintance and connection with the manager whose name he had given, and finally taking him into the box-office, where the manager and several others were waiting, asked the young man if he saw any one in the room who looked like his employer. He coolly looked around, and having perhaps seen pictures of this manager, pointed him out as one who resembled him. Then I asked the young man where this manager now was. He replied that he was in Europe. I looked him in the eye a moment, and he began to pale. As he saw a policeman for whom I had sent just outside the door, the blood left his face. I slowly informed him that the manager was not in Europe; that he was in New York; more, that he was to-night in this theatre; and at last, that he was in that very room. At this point the manager, who could no longer control himself, scathingly addressed the fellow, and went to the police court, where he was at once taken. It turned out that the fellow had for eighteen months been his way into theatres in this manner. When his name came out the manager, recognizing him as the son of his former friend, refused to prosecute him if he would make good the tickets he had secured by false pretences. He agreed to do this, and this same evening returned to the Broadway Theatre, where his wife still remained in ignorance of his trouble, and walking up to the box office bought two seats, and went in and enjoyed the rest of the performance."

THE POWER OF TRADITION.

There is nothing so long-lived as a tradition. And even when a tradition dies—if it ever dies—it leaves a progeny of usages whose longevity is quite as remarkable as that of the parent.

For ages unnumbered, woman was a creature subordinate in every phase of existence, as she was for later ages in every walk of life, and as she still is in many activities from which she has been shut by the force of usage alone. She was long esteemed no better than a domestic animal. She might bear a warrior or a king, and yet remain in influence but little better than a menial. Even to-day, when she is battling by the side of man in arenas the right to enter which she has won against awful odds, she is regarded in some respects and in some creeds with much of that restricted view which tradition has taught.

In many lines of effort to-day woman is successful. Here and there she even conducts agriculture on a large scale and preaches and practices law. On the stage she makes her way to success side by side with man. Some of the greatest geniuses of the theatre have been and others are to-day women.

In some civilized localities women outnumber men. In some uncivilized lands the females would outnumber the males were it not for the practice of drowning female infants as not worth bringing up, much after the fashion in Christian countries of discouraging an increase of cats. This aquatic remedy, no doubt, is founded on tradition of ancient and honorable standing.

On the early English stage woman was not permitted to act, and female characters were portrayed by boys. On the modern stage, as has been said, woman makes the most of her every opportunity.

It is noticeable, however, that even in modern plays the male characters far outnumber the female. As in real life—and the play is supposed to be a transcript from or a reflection of life—the sexes are practically equal in number, we see at this late day the remote result of exploded tradition.

Some day, perhaps, long after co-equality of the sexes in the ordinary affairs of life shall have been established, this result of a system that originally ignore woman will wholly disappear, and then men and women will figure in equal numbers on the stage.

FELIX MORRIS TO STAR.

Felix Morris, the character actor, has decided to star next season with a company of his own, and has notified Cecil Clay, manager of the Rosina Vokes company, to that effect. Some years ago Mr. Morris made a success in London that would seem to have warranted his appearance in this country as a star. At that time he starred in the British provinces with prosperity. During his travels here as a member of Miss Vokes' company Mr. Morris has won a large measure of success. For his new venture he will have half-a-dozen or more pieces, two of them quite new, and he will also use The Old Musician.

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THE LELAND OPERA HOUSE

ALBANY, N. Y. SEASON OF 1892-93. M. P. SULLIVAN, Mgr.

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Among the Attractions That Have Repeatedly Played This Theatre and Have Again Booked for Season of 1892-93 are the Following:

THE COUNTY FAIR.
W. R. CRANE,
ROSE COCHLAN,
FANNY DAVENPORT,
DOCKSTADER'S MINSTRELS,
THE OLD HOMESTEAD,
JOSEPH MURPHY,
CHARLES MATHEWS' COMPANIES,
PRINCE AND WEST,
HANLON BROS.' ATTRACTIONS,
KLAW & ENLANGER'S ATTRACTIONS,
BODJESKA,
ROBERT MANTELL,
LIMITED MAIL,
DICK & HARRIS' ATTRACTIONS,
(Tomb, Etc.)
RHEA,
PAULINE HALL,
ROBINA VOKES.

The following are among the successful novelties booked:

MASON-MANOLA CO. AUGUSTIN DALY'S FORESTERS, THE PRODIGAL FATHER, THE VOODOO, CAPT. HERNE, THE ENGLISH ROSE, THE RAMSAY MORRIS COMEDY CO., ETC.

The following desirable early time IS OPEN:

Nov. 28, 29, 30, Dec. 16, 21, 22, 23, 24.
Jan. 2, 3, 4, 5, 6, 7, 9, 11, 12, 13, 14, 26, 27, 28, 30, 31.

Feb. 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 16, 17, 18, 27, 28.

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Or FRANK DIETZ, Proctor's Theatre, New York.

SEASONS OF '92-93 and '93-94

NOW BOOKING.

Following Time OPEN '92-93.

PROCTOR'S THEATRE, NEW YORK.	Wanted for Summer of '93—Comic Opera.
PROCTOR'S OPERA HOUSE, HARTFORD, CONN.	Nov. 15, 28, 29, Dec. 1, 7, 10, 20, 21, 22, 23, 24, January, '93, 5, 9, 12, 13, 14, 16 to 20, 26, 27.
LELAND OPERA HOUSE, ALBANY, N. Y.	Nov. 15, 28, 29, 30, Dec. 16, 22, 23, 24, Jan. 2, 3, 4, 9, 10, 11, 13, 14, 30, 31.
GRAND OPERA HOUSE, BOSTON, MASS.	Jan. 30—one week; March 27—one week.

All communications to F. F. PROCTOR, Proctor's Theatre, N. Y.

SOTHERN'S SEASON.

On Saturday night Mr. Sothern's sixth annual season at the Lyceum Theatre comes to an end. As on his previous appearances, he apparently might run along indefinitely in New York without diminished attendance, but his manager, Daniel Frohman, has never deviated from his direct policy in the conduct of his two companies—the Lyceum stock and that of E. H. Sothern—and their appearance and disappearance are managed as regularly as clock-work; so on Monday night the stock company of the theatre returns to its Winter home. Mr. Sothern and his manager have deemed it advisable to produce a new play every year in spite of the fact that the old plays of his repertoire are still popular. The management has determined, therefore, next year to make long engagements in the large cities, traveling very little to the smaller towns, and by this arrangement Mr. Sothern will be enabled not only to play the new piece, which is in hand for next Summer, but all the other plays—such as Lord Chumley, The Highest Bidder, Lettarblair, Maister of Woodharrow, and The Dancing Girl. Mr. Sothern's success has been of a definite, positive, and highly artistic character, and has been a gradual fulfillment of serious, conscientious and artistic endeavor. His management has been judicious, and Mr. Sothern has to-day attained a most enviable rank. His methods and his characterizations have been distinctly his own, and even the many friends of his talented father accord him the merit of originality. So great has been his success during his recent season that his manager had to give three matinees each week. During his coming tour—he commences next week in Brooklyn—he will visit, as usual, the large cities and appear in California in March.

CALL HIM A FRAUD.

A. Z. Chipman and company, of Chipman's Players, a repertoire company, write branding Robert R. Bouchier, for some years with Kralffy and other reputable managers, as a fraud. Chipman and company say that they

engaged Bouchier, intrusted him with money, proofs of photographs and parts of plays, with important commissions, and paid his board, and that suddenly he disappeared with their property, and to their embarrassment.

MEN OF MILLIONS.

Men of Millions is the title of a New York comedy-drama that deals with life in Wall Street. It will soon go on the road, will be given throughout New England until New Years, and then will be taken to the South and West. The play is by William G. Patton and Sedley Brown. Among those engaged to act in it are James Hurler, Marion Percy, J. Edwin Brown, William H. Sedley, Miss Ingersoll Hopkins, Grace Pierrepont, J. S. Hammersley, and Rhynas Jones. Curtis J. Mar, formerly city editor of the New York Star, and managing editor of the daily Continent, will manage the enterprise with Sedley Brown.

RUMORS AND DENIALS.

It was published last week that Henry E. Dixey would bring his season to a close at Brooklyn at once. It was said that the comedian had not been doing a profitable business on the road; that he recently attended a supper given by Augustin Daly, and that this manager wanted Mr. Dixey's services for a coming production. Mr. Dixey on Friday denied the story. He said that he had a new play called Mr. Dobbs of Chicago, and that he simply proposed to close on Saturday night in order to rehearse it. The new play is by A. C. Gunter, and will be produced in Baltimore on Nov. 21, after which it will be put on at Chicago for a run.

WHERE QUAIL AND DEER ABOUND.

The best quail shooting may be had in the Shenandoah Valley, Va., and the best deer hunting in the mountains of West Virginia. Both sections are accessible by Baltimore and Ohio Express trains from New York, Philadelphia, Baltimore and Washington. For detailed information as to times, time of trains, etc., write to Charles O. Scull, General Passenger Agent, B and O R. R., Baltimore, Md.

IN OTHER CITIES.

CHICAGO.

Edwin Milton Boyle's comedy-drama, *Friends*, which is really meritorious, made money at Mooley's. Mr. Boyle, the author, appears as the self-sacrificing hero, and plays it acceptably. Lucina Henderson plays a piano solo almost brilliantly. He has a delightfully delicate touch, and received an encore. His acting is hardly as good as his piano playing. C. A. Handmade made a polished villain. Solana Foster is certainly the star of the piece. She is an actress of great emotional ability and has a pleasing stage presence. The remainder of the co. were excellent. Across the Potomac opened 7 and bids fair to have a successful week.

A very bright little woman entertained the Columbia large clientele with her "Circus-comedy" two gods, what was it? A Night at the Circus. Polly Nellie McHenry, as her friends delight in calling her, is a vivacious, versatile, if violent little actress, entirely unaffected, and numbers her admirers by the hundreds. The piece is a little of everything and not much of anything, though to be sure it has some kind of a plot. The players are all up to the requirements of the piece and include W. H. Black, J. H. Black, John W. Black, John W. Black, Thomas O'Brien, Genevieve Reynolds, Maud Blanchard, Helen Byron, and many others. James T. Powers opened in A Mad Hatter 6; big advance sale.

Charles Dickson in *Incog* closed his two weeks' engagement at the Grand Opera House. Mr. Connelley as General Stanford in *Incog* has made a distinct hit, and is sharing the honors with the star, Roland Reed opened in *The Woman Hater* 7; satisfactory business.

Thomas W. Keene in Shakespearean roles made a popular and pecuniary success of his two weeks' engagement at McVicker's. Mr. Keene's co. is strong, Miss Craig and Mr. Paulding being especially commendable. By Proxy opened 6 for the current week.

The business of the Schiller has been going down for a long time. The attraction has been highly satisfactory. The Major's Appointment, the curtain-raiser, will be taken off, and an untold one act play by the dramatic critic of the Chicago *Inter-Ocean*, Elwyn A. Burton, called *Out of the Storm*, will be produced. Messrs. Stevens, Wise and Lawler, and Miss Crossman will make up the cast. It undoubtedly will be a great success.

The 2nd performance of *Ali Baba* took place last week. The Basignani Sisters and Paparella, European dancers, are the latest acquisitions.

Capt. Hene, U. S. A., was presented at the Haymarket, and did a large business during the week. J. J. Dowling, an actor of ability, is supported by Clifford Denner, Bart G. Clark, Charlotte Roden, Maud Anders, and Annie Barrett. John C. Rice in *A Knotty Affair* 6-12.

Edwin Hanford is always a welcome visitor here and his acting in Irish roles is well worth seeing. He presented *The Shamrock at the Windsor Theatre* 3-5 to large business. Ole Olson 6-12.

The Limited Mail, a drama by Elmer E. Vance, was presented at Havin's Theatre 3-5 to good-sized houses. The piece is staged handsomely, and played by an acceptable co. Master and Nan 6-12.

No better testimonial could be given to Haverly's home minstrel than that the Casino did the largest business of the year nowadays, right on the verge of election, too. The laughable sketch, *Tell it to Him*, was received this week, and other new features are added.

Bartley Campbell's *Siberia* is still as popular as ever to all appearances, and drew crowds to the Clark Street Theatre. The old play is being played by a good co. It is also supplied with pretty scenery. *The Burglar* 6-12.

Old Jed Prothy was presented at the Alhambra to large business. Agnes Herndon 6-12.

The People's attraction was Arizona Joe in his new play, *Wild Violets*, a piece of more or less worth—more less, I should say. The co. is made up mostly of mustangs and dogs, with here and there a few human beings for Mr. Arizona Joe to storm over. It seemed to please at the People's, so it is all right. Storm Reaten 6-12.

The Burglar was at the Academy of Music, and a good business.

Alone in London was presented at the Criterion. Manager H. R. Jacobs has decided to give a matinee at each of his Chicago theatres for the benefit of the Milwaukee fire sufferers. The theatres are three in number: Clark Street, the Alhambra, and the Academy of Music, and a handsome sum will be realized.

A Chinese theatre is to be built near the World's Fair grounds to run during the six months the Exposition will be open. The theatre will be given over entirely to Chinese plays, played by Chinese actors. The scheme is a decided novelty and will undoubtedly be a profitable venture.

Louise Essing (Mrs. Cyril Scott) will be the *Ali Baba* in the American Extravaganza, while that co. is on the road. Bertha Ricci's contract was for the summer only, and will end next week. Miss Ricci has made the best *Ali Baba* the co. ever had. She has a strong and musical voice, a good figure, and pretty face, and she acts well.

A telegram announcing the burning of his Cleveland Theatre was the pleasant news that greeted Mr. A. F. Hartz, manager of the Euclid Avenue Theatre, Cleveland, when he arrived in Chicago, Saturday. He had come to see the opening of his co. in Friends at Mooley's, Sunday. It is needless to say he didn't see it, for he took the next train home.

Edward Adams, of the Auditorium, has secured Gilmore's Band for three concerts at that house to take place Nov. 14-16.

Barrett Eastman has severed his connection with the Chicago *Evening Journal* as dramatic editor, and will hereafter be on the Chicago *Evening Post*.

A young negro from Berlin has been interesting several of our well-known citizens in a scheme to give Italian, French, and negro opera during the World's Fair by a troupe of colored singers.

LESTER J. CHAMBERS.

LOUISVILLE.

Mr. and Mrs. Sidney Drew created a most favorable impression upon their first appearance in this city as stars. During the three nights' engagement at Macaulay's in Honor Bound, That Girl from Mexico, and A Scrap of Paper were performed in a thoroughly artistic manner. Young John Strauss, of this city, made his friends proud of him for his remarkably easy and intelligent personation of a difficult role in Honor Bound.

The Whallen Brothers' big success The South Before the War week of 3-5 to large business. W. H. Crane next; large advance sale.

Dockstader's Minstrels drew two large houses at the Masonic. The German Comedy co. 3-5.

At Havin's Bartley Campbell's popular play *Fate* drew well. George W. Larsen and Cora Van Tassel play the principal parts satisfactorily. Richard Carroll in *The Dago* next.

The World with Edith May, W. C. Kane and a capable co. was the offering at the Bijou. Etta Lyons does a serpentine dance, and other clever specialties are introduced. Sadie Mason in A Kentucky Girl follows.

The Parisian Society girls filled the New Buck nightly. A first-class variety bill is the programme, and a rollicking burlesque concludes the entertainment.

Jackson Smith, of the Knoxville-Memphis-Nashville circuit firm of Smith and Stant, was one of the visitors of the week.

The sale of seats for the engagement of Lillian Russell in La Cigale at the Auditorium indicates that the house will be packed solid at each of the performances 3-5.

Pretty little Lottie Williams, of the Ole Olson co., had an adventure with a would-be masher during her stay here. Manager Salter came to the rescue and used his good right arm with telling effect. James J. Corbett, the champion, wired asking Salter's fighting weight. There is not much of him, but when it comes to protecting beauty in distress, in the language of the day, "He is right in it."

Low Dockstader's reference to Al. Bourlier's resemblance to Grover Cleveland brought down the house. It is most striking.

Charles W. Shreve, the young Louisville actor, is still here. He is under treatment for a throat trouble and may not go on the road for some weeks. John Haller, the popular property man at Macaulay's, was married Oct. 11. "Johnny" is well liked by all people who play at Macaulay's.

The local Lodge of Elks is in a flourishing condition. It is contemplating the erection of a hall, or rather clubhouse. Plans have been submitted, embracing the latest modern idea in a structure of the kind. The members of Louisville Lodge No. 6 are energetic, and with them to attempt it to accomplish.

CHARLES D. CLARK.

CINCINNATI.

Rosina Vokes, pliant as ever and with an excellent repertoire, filled out a most successful week's engagement at the Pike week ending 5. It is doubtful if Cincinnatians have witnessed a choicer bit of character acting than that afforded by Vokes in his portrayal of Count De Rohan in *Minnie Maddern Fiske's* one-act play, *The Rose*. Courtenay Thorpe, Ferdinand Gottschalk, Blanche Burton and Evangeline Irving in the more prominent parts rendered Vokes admirable support. The Paper Chase constituted the attraction; Fanny Rice in A Jolly Surprise 7-12.

Across the Potomac, Manager Piton's new war play, was exceedingly well received at the Grand 11-7. The piece is lively in action from start to finish, and, with a cast far above the average, its success during the season is amply assured. The more prominent characters were admirably assumed by Ford Putnam, Ada Dwyer, Edward J. Morgan, John A. Bunney and Gustav Frankel. Manager Kainforth staged the play in his best style. W. H. Crane in *The American Minister* 7-12.

John Watson and his clever wife, Marion Manola, were the joint stars at the Walnut Street Theatre week of 3-5. The work of Mr. Watson as Jack Charnas, and Marion Manola as Doris Carew in *If I Were You* made both artists favorites from the outset. They were supported by a strong co., including Robert McWade, of Rip Van Winkle fame, Stanislaus Stange, Annie M. Clarke, Hattie Schell, and Polly Winner. Alabama 7-12.

Frank Mayo in *Dave Crockett* was an attractive card at Elmer's 3-5. The play itself is one which appeals strongly to the sympathy of the ordinary amusement frequenter, and Mayo's role is a strong one throughout. The cast included Annie Baxter in the leading female role as Eleanor Vaughn, Elwyn Stephens as Oscar Crompton, and W. A. McGuire as the parson. The play was effectively staged. A new attraction in this ballroom Bill's Boat 6-12.

The Pulse of New York, a sensational drama of the intense type, furnished ample entertainment for the patrons of Havin's 3-5. Walter Jones, a Cincinnati boy, in the leading comedy role made an instantaneous hit, and Stella Mayhew, who personated five different roles, divided the honors of the week with the clever young comedian. The White Slave 6-12.

The third week of the Wilbur Opera co.'s engagement at Harris' was devoted to the Princess of Tebeonde, Nell Gwynne, Dorothy, Boccaccio and Tascot. The several operas were cast in a fairly satisfactory manner, though the defections from the co. related elsewhere rather impaired the general efficiency of the cast. The co.'s engagement will be brought to a close 12.

The Whallen-Martell attractions are invariably strong cards at the People's, and the co. whose engagement closed 5 was fully in line with the leading Vandeville attractions. The main features of the programme were the Earls (Sep and Josie) in a musical act, Josie Domine's vocalism, the Phonons in their specialties, Kirtie Burke and Mabel Sisson in songs and dances. Lester and Williams' Specialty co. 6-12.

The initial Ballenberg-Bellstedt concert at Music Hall 30 was a decided success, both Campanini and Clementine De Vere being accorded enthusiastic encores.

Manager K. E. J. Miles, of this city, is largely interested in the Actors' Holiday, a sensational farce comedy which is now being booked for next season by Manager J. Chapelle.

The father of Walter Jones, the clever young comedian of *The Pulse of New York* co., is the resident physician for the Actors' Fund.

JAMES M. DONOVAN.

CLEVELAND.

James J. Corbett in *Gentleman Jack* drew standing room houses week ending Oct. 29 at the Lyceum Theatre. Corbett displays natural ability for the stage as well as the arena. His support is excellent.

Owing to the burning of the Opera House A Temperance Town filled in the last three nights of the week at the Lyceum. E. S. Willard opened 11 to big business; advance sales heavy.

Mr. Potter of Texas did a good week's business at Jacobs' Theatre. N. S. Wood opened 11 to good business.

The City Sports held high carnival at the Star Theatre and were nightly greeted by large and enthusiastic audiences. Early Birds 7-12.

The Tar and Tartar will soon be seen at the Lyceum and the Soudan comes to Jacobs'.

A benefit was given for the Opera House employees at Jacobs' Theatre Friday afternoon by Managers Jacobs, McVicker and Kobb of Mr. Potter of Texas.

Great interest was taken by our theatregoers in Willard's engagement.

Charlie Murray is home in the city, and says he will remain until after election.

The Euclid Avenue Opera House, one of the finest and most complete playhouses in America, was completely gutted by fire on Oct. 29. The origin of the fire is not known, but it is supposed that imperfect insulation of electric wires was at the bottom of it. Fire was first discovered in the cupola, but before anything could be done the whole interior was a mass of flames. The work of destruction was well nigh complete, and soon nothing remained of what was only a few hours ago a handsome theatre but a mass of smouldering ruins. It is not probable the theatre will be rebuilt as the least on the house will soon expire.

The Euclid Avenue Opera House was built in 1917 by John A. Ellsler and opened the following year with Bronson Howard's *Saratoga* interpreted by the then famous Ellsler stock co. including Elsie Ellsler, Joseph Whitner, James Lewis, Joseph Haworth, Mrs. Ellsler, Marc Pendleton and many others. The house was too heavy a burden, however, for Mr. Ellsler to carry, and it was shortly after he had installed L. G. Hanna as manager. After the Park Theatre fire some years ago, A. F. Hartz, manager of that house, leased the Opera House for a term of years, and has since managed it. The Opera House was probably the best equipped theatre behind the footlights in America, and its enormous stage made it especially well adapted for spectacular attractions. We shall undoubtedly have a new theatre in Cleveland before next season, as the field is a fine one, and such a house is an absolute necessity, but it is to be greatly regretted that the especially fine line of attractions booked this winter at this theatre should be lost to Cleveland, and it is to be hoped that at least a portion of them will be able to capture some time at the Lyceum Theatre, which is now the only high-priced house left in the city.

W. M. GOODRICH.

SAN FRANCISCO.

An notable event in theatrical circles this week was the production of an original play by Aubrey Boucicault. The piece is a comedy-drama in three acts, entitled *The Favorite*, and its first production occurred at Stockwell's Theatre 24. The play has its faults, but, nevertheless, is a good one, and capable of holding the interest of the audience from start to finish. It could hardly be expected that the young and untired author would bound at once into the realm of perfection and finish which marked his illustrious father, yet *The Favorite* is bright and breezy throughout, the action never lags, and there are always a number of interesting people before the audience who speak lines that are not dull, and perform scenes that do not bore. The co. presenting the play is unusually strong. Mr. Boucicault, who is very young, has a part in which his cheery youthfulness is shown throughout. E. J. Benley is the backbone of the play. He has a part with a dialogue similar to the one he played in *Giorgina*. He fits himself to the character thoroughly, and acts with wonderful dramatic effectiveness. The new leading man, Henry R. Jewett, made a distinct success, and fully deserved the amount of applause bestowed on him. Ethel Brandon, Victory Bateman, Bobe Vining, John Jack and Arthur Byron made up the rest of the cast. Margaret Mather is at the Bush, but had bad luck since she opened 24. On the first night *The Egyptian*, the play she is presenting, went badly. On the

second night her leading man, Lawrence Hanley, had to be discharged owing to intoxication, and on the third night the house had to be closed as Miss Mather was taken suddenly ill and could not play. The theatre remained dark for four nights.

Alexander Salvini is presenting *The Three Guardsmen* at the California to crowded houses. He is giving a good performance and is winning many admirers. The co. will produce *L'Amico Friti* and a dramatic version of *Cavallaria Rusticana* during the final week of the engagement.

The Duff Opera co. gave its first production of *Miss Helyett* at the Baldwin 26. It was hardly up to expectation. The music is original and pleasing, and the dialogue full of original touches, but there is lack of force to the production and it drags painfully. J. H. Kewley, as the Quaker, and Helen Hertram, as his daughter, were the life of the piece.

The Tivoli has been packed during the week with *Orpheus and Eurydice*.

Milton Nobles follows Miss Mather at the Bush in his new play, *For Revenue Only*.

Marie Hixley, a pretty San Francisco girl, who made a great hit dancing the waltz and the tango in Tangled Up, has been engaged by John T. Kelly for his *McFee* of Dublin co. ROBERT G. MACKEY.

WASHINGTON, D. C.

Of course, everybody who could, went to Alhambra's week of Oct. 11-15 to see Mrs. James Brown Potter and Kyrie Bellew in *Zola's Therese*, and while the play is a trifle too realistic for popular Washington audiences, it gave very general satisfaction to the analytical playgoer, who probes beneath the surface for the technique, and who adores the art while shutting his eyes to the repulsive environments. Mrs. Potter has improved very considerably in her acting, and she has brought back with her some of that *Old World* *patron* that makes picturesque the intonation of the transatlantic visitor. There are less of those mannerisms that marred her former work, and her stage movements are free from the staginess of the amateur. Mr. Bellew was very rich the actor that he is, in the impersonation of Laurent. There are here and there touches of development to his art, that suggests the carving of a cameo. The remaining five people who make up the cast are all carefully chosen for their parts, and the entire co., from the critic's standpoint, is excellent.

Light houses have appeared at the National to see what *The Voodoo* was. Thomas E. Murray and John G. Sparks did the Irish comedy, and interspersed a good deal of horseplay, which the stage of the National is not well acquainted with, it is said to its credit. But the singing and the dancing in *The Voodoo* alone for all of its other merits. Lilla Linden, with her exquisite and carefully trained contralto voice, is easily the star of the co. She is comely in figure, and with an unusually pretty face. Her singing was heartily appreciated, and she was compelled to respond to repeated encores. In the summer time beach scene in the second act, Ada Bother wears her winter wraps, but atones for the little oversight in the star she does the Italian and Spanish dances. Kitty Beck, the soubrette, gives promise of good work later on.

The Tar and Tartar has been this week's attraction at the Academy of Music, with a Washingtonian, William Pruetz, in the leading role, with a trio of especially good looking and clever young women supporting him, namely, Annie Myers, Myra Wrella, and Nathalie Cottrell.

At the Bijou New York Day by Day drew very good attendance. Emma De Castro's soubrette work was very acceptable. George W. Thompson's comedy elicited satisfactory responses.

The best attraction the Lyceum has had this season was Hyde's Comedians, which drew crowded houses at every performance. This is one of the wisest and cleverest specialty co's that Washington has had in a long while. During the Tuesday matinee members of the co. playing at the National sat in the front row, but it is said that the National does not reciprocate like courtesies with the Lyceum. The matinees at the latter house are more and more frequented by visiting players on the boards at the different houses in the city.

Bronson Howard's new comedy, *Aristocracy*, is to have its premiere at the National 7, and the playgoers here are whetted up to a lively anticipation of something extraordinarily good.

The bookings at Alhambra's this season have been remarkably well made and good business has been the outcome, almost uninterruptedly. Country Circus 7-12.

Bartley Campbell's *Fate* is at the Bijou 7-12. At the Academy, held in Shaver's 7-12.

The Lyceum's attraction 7-12 is the Rose Hill's English Folly co.

The new leader of the Marine Band is Professor Francesco Fanfani, a member of the New York Press Club, and well known in the metropolis.

EDWARD O'BRIEN.

ST. LOUIS.

The production of *The Isle of Champagne* made a big hit at the Grand Opera House during week of 3-5. The opera was put on in the most elaborate manner, and the music was of the catchy and entertaining kind. Mr. Seabrooke was very funny in his part, and his make-up and costume were the most hilarious kind of fun. His co. is a good one. Miss Crox is very clever in the soubrette part, and was very captivating in her clothes. Minnie Landers, the prima donna, has a very sweet soprano voice and acted well. Alice Hosmer was very amusing, and added much to the fun of the piece. The rest of the co. were all that could be desired. The attendance was large during the week. *Ali Baba* 7-12.

Lillian Russell and her opera co. appeared at the Olympic Theatre in La Cigale, and the new opera, *The Mountebank* to good business. Miss Russell was as charming as ever, and her co. is stronger than she has ever had. The two productions were given in a superb manner. Settled Out of Court 7-12.

Richard Mansfield, the versatile character artist, was seen in a repertoire at the Hagan. His portrayal of the different characters was very fine, and he drew large audiences. Great interest was taken in the production of *The Scarlet Letter*. Warde and James comb. 7-12.

John C. Rice, in A Knotty Affair, did well at Pope's Theatre. Mr. Rice is very clever, and the play abounds in novel specialties, songs and tricks. Miss Sallie Cohen assisted Mr. Rice in the soubrette parts, and is very clever. The co. is a very competent one. Bobby Gaylor in Sport McAllister 7-12.

Robert Griffin Morris gave his melodrama at Havin's during the week, and pleased the patrons of the house. The co. supporting him is very competent, and the attendance was fair. The Limited Mail 7-12.

The Standard Theatre had a good attendance to witness the first-class vaudeville co., Field and Hanson's. The programme included many novelties and specialties. *Our Hill's World of Novelties* 7-12.

The stage management of *The Isle of Champagne* is under the direction of one of our St. Louis favorites, Harry Standish, who has many friends here, made when he was at Uhlig's Cave several seasons ago.

Dorothy Morton, a St. Louis girl, lately prima donna of the Wilbur Opera co., joined *The Isle of Champagne* co. the latter part of its engagement here.

A judgment for several hundred dollars was obtained by Rufus Delano, a well-known professional lawyer here, against Frederick Warde this week.

The singing of Miss Landers, the prima donna of *The Isle of Champagne*, was far above the average of comic opera prima donnas, and she created quite a furore.

Alice Hosmer's character business in the same co. was very clever. She has many friends here, having appeared in opera for several weeks several seasons ago.

The *For Love and Money* lay off here several days previous to opening the engagement at Havin's.

W. C. HOWLAND.

DENVER.

The Broadway management could have secured plenty of cos. to fill the recent vacant weeks, but there was a question as to their ability to make a suitable pecuniary representation, and consequently no contracts were closed. Some of the very best are booked at the Broadway, and they will come in rapid succession before long. Oscar Sisson's *The Colonel* will open 7 for a week.

Lillian Russell in *La Cigale* drew very large audiences at the Taber week closing Oct. 29 at prices in advance of the ordinary schedule. Lillian Russell

and her sumptuous gowns were sufficient incentive, not speaking of the fine co. in support. The Taber, Hayden Coffin, is one of the best ever heard in Denver. Then there is W. T. Carlton, the baritone, who has apparently regained some of his old-time vigor after his rest from arduous operatic work. Clara Morris appeared as Camille 3. She continues the week with four changes of bill. Patti Rossa next.

Amateurs presented *Doctor of Alcantara* at East Turner Hall, Sunday night, to a good audience. The cast was German, as was most of the audience.

Mr. Lehmann, the Cleveland singer, will be located in Denver all of the winter, with his quartette, and will give concerts periodically, the first taking place 22. In the spring the party will tour the West, it is said.

Le Petit Freddie did his clever specialty at the Alhambra last week. The Alhambra is the best of the variety houses.

The stock co. at the Wonderland-Bijou has for its bill *Walls of a Great City*. Sunday theatricals are in order at this house. W. P. PHANONY.

BOSTON.

Surely the cry that the legitimate does not pay is a false one, for Joseph Jefferson in *Rip Van Winkle* at the Boston Theatre Oct. 11-15, did one of the largest week's business in the history of that old and historic house. At the Wednesday matinee even the house was packed to the doors, and the best of all was, the houses were enthusiastic. Manager Tompkins has made the most elaborate preparations for the production of *The Rabies in the Wood* 7, and the run promises to be a long and successful one.

At the Globe week of 7-12 *The Tar and Tartar* holds sway. A splendid co., including Annie Myers, Nathalie Cottrell, William Pruetz, and others, assures the success of the production.

Manager Stetson has been unfortunate in having his Thanksgiving week attraction slip up on him. *Hanlon's Superba* co., which was recently burned out, but he has already in view a good attraction for that week. Digby Bell week 3-5, the second one of his engagement, did a splendid business at the Globe 12.

Saturday night (6), the Museum co. presented Robertson's favorite comedy, *School*, for the first time in many years in this city. The full force of the superb co. was cast in the production and the success of the play is evident from the start. Nervy is the London success, in preparation together with Boucicault's *Kerry*.

Age still crowds, every night, the Park Theatre and 7 witnesses the one hundredth presentation of that popular burlesque. Mr. Rice has engaged H. A. Edgerly to take his original part of the policeman in which character he will give his inimitable songs and burlesque on the Royal Amazonian march. A handsome souvenir has been prepared for the one hundredth performance.

Marie Farnes and her splendid co. at the Hollis in *The Fencing Master* has captured the town. Her own acting is delicate in every way and exquisite in the extreme, and her singing is delightful. The rest of the co. is more than adequate, and the whole production is finished and most attractive. The house is packed every night, and every one is happy at the great success of the piece.

Russell's Comedians in their new piece, *A Society Fad*, begin an engagement at the Tremont 7-12, and their popularity is so pronounced in Boston that it is simply enough to say that they are coming, and that Amelia Glover is with them. That beautiful American dancer has no heartier nor more genuine reception anywhere in this country than those she receives every time she comes to Boston.

At the Columbia, 7-12, *Ben* is to be given, and after that Augustus Phton's *Surrender* is to be produced. Among the well-known persons who appear in that production are Louis Aldrich, W. H. Crompton, Burr McIntosh, Rose Kytinge, William O'Leary, and Maudie Banks. *Surrender* will be produced under the stage management of E. W. Presbury, who has been for many years the stage manager of A. M. Palmer's Stock co.

Those clever comedians, Evans and Hoer, in *A Parlor Match*, entertain the Bowdoin Square patrons week of 7-12, and they are both fully capable of doing it.

J. C. Stewart's Comedians in the Two Johns are at the Palace 7-12, together with a popular variety bill.

At the Grand Museum The Government is to be given by Kate Glassford and Charles Binger.

The Lyceum Theatre has changed managers and is now conducted by James W. Hingham, formerly of the Westminster Theatre, Providence. He is a Boston boy, and there is no doubt that this little house will succeed in his hands. Emily Zola's *Burlesque* co. in conjunction with Castle's *Celebrity* give continuous performances week 7-12.

The Howard Athenaeum 7-12 is occupied by its own specialty co.

All the theatres gave the election returns election night, and several of them kept open until a clock the next morning. JAV B. BENTON.

PHILADELPHIA.

At the Opera House, Jerome's new drama, *The Councillor's Wife*, made a very favorable impression. The new members of the stock co., James O. Harrows and W. H. Crompton, outshine their fellow artists in the new play, the former having made a distinct hit. Fanny Davenport 7-12.

Lottie Collins has arrived, and the town is at her feet. It is required but a few short moments for her to demonstrate the wonderful possibilities of "Tara-ra," and the city was conquered. Allied with the magnetic charms of Miss Helyett, she has crowded the Walnut. Reed and Collier 7-12; Joseph Jefferson 14-17.

The Park has Mr. Potter of Texas as the week's offering. Counter's dramatizing of his successful novel is hardly as interesting as the book, but it has attracted good-sized houses to the theatre.

Wilson Barrett and co. are in town preparing for their opening at this house 7. An immense amount of scenery came with the English actor, landing at this port. He opens his tour with *Claudian*, but will be seen during his fortnight's stay in *Hamlet*, *Ben-My-Chree*, *Pharaoh*, *The Bonifant*, and a double bill.

The last week of Daniel Frohman's co. in *The Grey Mare* at the Broad has hardly been as profitable as it deserved. Modjeska returns 7 for an entire week of *Henry VIII*. A. M. Palmer's ever welcome co. follows with beautiful *Alabama*.

A Trip to Chinatown continues to fill the Chestnut with unerring regularity. New features were added in its third week as a stimulant. It concludes the engagement 12.

John L. Sullivan drew packed houses nightly at the National week of 7-12. Sullivan's shortcomings in the dramatic line are easily overcome by his magnetic powers. Captain Harcourt, his play, appears to please the multitude, and his co. is generally first class. The *Voodoo* 7-12; James J. Corbett 14-17.

Charles L. Davis presented his old success, *Alvin Joslyn*, at the People's 11-7. Despite its age, his domestic comedy drama has lost none of the charm that helped it to success years ago, and it remains as potent an attraction as ever. Mr. Davis' return to the scene of his former triumphs is welcomed everywhere, and he has the best wishes of innumerable Philadelphians for continued success. Lewis Morrison 7-12.

George Holland presented a new star at his Girard Avenue during the week. She hails from London, and her name is Alice Eaden. She was seen in the play that won success for her across the sea, entitled *Griff*. It is a melodrama adapted by William Lestock from B. L. Farjeon's novel of that name. The play contains a part offering splendid opportunities for a soubrette, all of which were embraced by Miss Eaden. She achieved quite a success at this pretty house, and her early return would be welcomed. Hamburg 7-12.

Pantasma has been seen in this city so very often of late that lengthy comment would be superfluous. Every visit is rewarded with good business, and the present one at the Empire is no exception. No change in the co. Captain Hene, U. S. A., announced by the infallible advance man as a 50,000 production, 7-12.

Powell, the prestidigitator, a new comer to our city, played a fairly successful engagement at the Grand Opera House 11-5. He is quite a clever illusionist, and his performance throughout is entertaining. A vaudeville co. of variable merit surrounds him. James O'Neill in his production of *Harrison Grey Fiske* and Minnie Maddern-Fiske's *Fontenelle* 7-12; Lillian Lewis in *Lady Lili* 14. The White Squadron 21.

One of the best plays seen at Forepaugh's this

season was enjoyed by the large clientele of that house. It is William Hawthorth's drama, Ferncliff, with an author in one of the principal roles, both as actor and play are par excellence. The Runaway Wife 7-12.

Sam Devere's co. entertained fair-sized houses at the Arch; The London Sportsman had a good following at the Lyceum; Lost in London was well played and received at the Kensington; the two Johns created laughter at the Standard; and Frank I. Frayne presented the Boy Ranger at the Palace.

Week of 7-12: Arch, Williams' Meteor; Lyceum, George Dixon's co.; Kensington, Peter Jackson's co.; Standard, Only a Pauper; and the Palace, The Clemenceau Case.

Business at Carnarvon is at the high water mark, and the merry sports in black face were never more appreciated. The Saturday matinee are a taking novelty at this house.

Keller at Egyptian Hall and the Germania have a steady and profitable patronage.

The Winter Circus is rapidly taking shape. Everything will be ready for the opening, which occurs 12, and the outlook for success is particularly bright. Manager Harry Pincus has his able staff of assistants have taken their coats off and some very novel and attractive press-work is the result.

Manager John G. Jernon, of the Lyceum and Kensington Theatres, will manage Peter Jackson's theatrical tour. This is his first experience with a road attraction, but the success that attends his two theatres in this city assures us that his new undertaking will be profitable.

Managers Nixon and Zimmerman have entered suit against the *Item*, of this city, for libel. This is the result of the series of articles published in that paper on unsafe theatres. The *Item* claims that our theatres are not fireproof.

Frank C. Bangs will accompany Minna Gale on her starting tour, opening in December. Gaston Donnelly, the playwright, is at present engaged in writing a comedy which Mr. Bangs thinks of starting in the near future.

Manager B. F. Keith, of the Bijou, celebrated the third anniversary of his very successful house by securing an adjoining property that he will attach to the present building and increase the seating capacity 1,000. This will make the largest theatre in the city.

Manager Holland has in preparation for early production Boucicault's *Jessie Brown*, or *The Siege of Lucknow*.

Lost week Etta Hawkins, wife of William Morris, both of Charles Frohman's Stock co., presented her husband with a bouncing boy. Mr. Morris is today a proud and happy man.

John R. Rogers and J. R. McCormick, manager and agent for Wilson Barrett, are performing some wonderful work for their star's opening.

JOHN N. CAVANAGH.

BALTIMORE.

The comedy of Joseph, as presented by Ramsay Morris' Comedy co. at Ford's Opera House Oct. 25, proved to be a charming, thoroughly enjoyable performance. The play itself is one of the brightest, merriest comedies that we have had for some time, and in the hands of such a coterie of clever people was seen under the brightest auspices. The audiences were large and appreciative. J. K. Murray and Clara Lane in *Glendora* 7-12.

Mark Murphy has a good hold on the theatre-going public here, and his reception at Harris' Academy of Music 31-32 in O'Dowd's Neighbors was cordial in the extreme. The farce is not new here, but much new business has been added, and the laughter of the audience is loud and prolonged. The co. was fully up to the requirements of the play. A Fair Rebel 7-12.

The Play Train, with Florence Bindley as the stellar attraction, made a hit with the large audience that gathered nightly at Holiday Street Theatre 31-32. In addition to her dramatic work, which was above the average, the star introduced some very clever specialties. Of the supporting co. special commendation is due to Max Von Mittel for his telling work in the thankless role of Jack Breet, the villain. James H. Wallick's equestrian plays 7-12.

Pert, a comedy-drama of the conventional type, drew two good-sized audiences a day to the Howard Auditorium 30-31. The salient feature of the performance was the dancing and high kicking of Cyrene, which seemed to take immensely with the audience. Irwin Brothers' Specialty co. 7-12.

Packed houses were the order of the week at the Monumental Theatre 20-21, when Billy Lester's Specialty co. presented a good variety programme. *Reckless* 31-32 Oct. 7-12.

The concert of the Boston Symphony Orchestra, at Ford's Opera House 31, was the most successful that the organization ever gave here.

Gleason, the horse tamer, will continue his exhibition at the Cyclorama building the current week. Attendance large.

W. H. Wamsfield, of this city, leaves for Chicago to join Crawford Brothers' Minstrels as advance agent. The season will open in South Bend, Ind., 12.

Max Von Mittel, of the Play Train co., is a Baltimorean, and is favorably known in musical circles, being one of the best known amateur violinists in the city.

H. P. GALLAGHER.

PITTSBURGH.

At the Grand Opera House Lillian Lewis made a great hit in *Lady Lil* week of 2-5. The co. is a strong one, and drew large audiences. Police Patrol 7-12.

Billy's Boot at the Bijou Theatre proved a strong drawing card, and filled the house every performance. John L. Sullivan opened to a jammed house 7-12.

Dartmoor at the Duquesne Theatre did fairly well. Owing to the sudden death of Sadie Scanlon, who was to have appeared at this house, the management have substituted Carroll Johnson in the *Gossom*.

Blue Jeans was the bill at the Alvin Theatre 20-21, and played to good business all the week. Richard Mansfield in repertoire 7-12.

E. J. Hassan's Comedy co. in *One of the Finest* was at Harris' Theatre week of 21. *Walls of New York* 7-12.

Lilly Clay's Gaiety co. had a very successful week at Manager Williams' Academy of Music 31. *Hyde's Specialty* co. 7-12.

James O'Neill will shortly appear at the Grand Opera House in Fontenelle, his new and successful play.

Mrs. Harris and her brother, R. I. Britton, of Harris' Theatre, have been visiting here.

John Klein has been appointed press-agent of the Grand Opera House. Mr. Klein is thoroughly capable and well posted, and will prove a valuable acquisition to the Grand.

Election returns will be read from all the stages Tuesday night. Manager Wilt will give an extra matinee that day, and has arranged to have the returns read until 2 A. M.

Gloriana is booked for an early appearance at the Alvin Theatre.

R. R. Glick, of the Bijou Theatre, has returned from Chicago.

E. J. DONNELLY.

DETROIT.

At the Detroit Opera House, Joseph Murphy began a week's engagement on Oct. 21 with a good company, supported by Belle Melville, in *Kerry Gow*, which was presented three nights. On 3 Shann Rhue will be the attraction. Mr. Murphy was greeted with a crowded house. Robert Downing will open 7-9, and for the remainder of the week Nellie McHenry.

At the Lyceum Prof. Cromwell began a series of lectures of his travels, beautifully illustrated by the magic lantern. Lillian Lewis will be the attraction in *Lady Lil* 7-8.

At Whitney's Grand Opera House, A. E. Pierson's co. in *The Midnight Alarm* began a week's engagement, which is bound to be a paying one, the audiences being very large and enthusiastic. Mr. Potter of Tennessee opened 6.

Owing to the interest taken in politics, theatrical matters are rather quiet.

KANSAS CITY.

Clara Morris appeared at the Coates Oct. 21-22. Harriet Ford, a handsome woman and an elegant dresser, ably supported the star, and the men in the co. were all acceptable. A Texas Steer 7-12.

Edna Williams in *April Fool* pleased good houses at the Grand, his specialties and his co. being well received. By Wits Outwitted 21-22.

The Private Secretary opened to a good house at the Gillis 20. Co. fair.

Alfred Charles Moss will produce his opera, *Judith*, at the Coates Dec. 1-2, with Madame Selma Kronold in the title role. Alone in London is at the Ninth Street Theatre 6-12.

William De Vere, the "tramp poet," joined The Colonel co. here 30 to play the leading part in place of Harry St. Maur, who resigned.

Adeline Colton, who played a minor part in *The Colonel*, and Neil Norton, the advance agent, were married 27, and left for Chicago.

FRANK B. WILCOX.

NEW ORLEANS.

The Henrietta, with Stuart Robson and his co. of players, did a big business at the Grand Opera House. Mr. Robson is a great favorite here, and the play has always been well received. Paul Kanvar 6-12.

Donnelly and Miller's nautical farcical opera, *Ship Aboard*, was the attraction at the Academy of Music. Lizzie Evans 6-12.

Two Old Cronies was at the St. Charles Theatre. The East Made 12.

The George Wilson Minstrels are in town this week at the Garden District Theatre. They give a good performance, and have been quite successful. Peck's Bad Boy 6-12.

The French Opera co. continues its performances at the French Opera House.

Mr. Howard, who has been in the city for some time, has organized a co. to play *Midnight Frolic*, a musical comedy of his own composition. Misses Pope Raines, Vera Bennett and May Bell are the principals in the cast.

LAUREN C. QUINTELL.

JERSEY CITY.

The Academy of Music presented Hoyt's *A Hole in the Ground* to fair business Oct. 21-22.

At the New Opera House Reilly and Woods' co. played a week of fair business. The special features of this attraction in every way were worthy of note.

L. G. F.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE (Fred M. Kraus, manager): Paul Kanvar Oct. 25 gave an entirely satisfactory performance to fair business. Professor Morris' *Canine Paradox* 31; good business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): The Hustler Oct. 25; to S. R. O. Stuart Robson 26 in *She Stoops to Conquer* to S. R. O. Sol Smith Russell in *Peaceful Valley* to S. R. O. 27.

MONTGOMERY.—THEATRE: Frederick Warde and Louis James in *Julius Caesar* to large audience Oct. 25. Anderson's *Two Old Cronies* to good business 26. Barrow Brothers' Minstrels 31. Paul Kanvar 31-32. Irene, Charles A. Herman, leading support for the Warde-James co., has been re-engaged for next year.—Bessie Clarke, a good singer from Chicago, joined the *Two Old Cronies* here. John W. Burton and Harry A. Emmerson also joined the co. here, and will be two future Old Cronies. Mr. Whalen kindly released Emmerson so he could join the Old Cronies. Burton and Emmerson had never met before their arrival in this city.

They look very much alike, their resemblance being so remarkable that they are frequently taken for each other. They take the place of Ryan and Shehan—the late *Two Old Cronies*.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager): Special engagement of the Mexican National Band Oct. 26, 27; big business. Royal Pass to good houses 28. Charles A. Gardner 29. Henshaw and Ten Brock 4; Devil's Auction 7.

NEWPORT.—THEATRE (George H. Johnston, manager): Naude Atkinson in *Forget-Me-Not*, *Clemenceau Case*, *French Spy*, and *All That Glitters is Not Gold* week ending Oct. 29 to fairly good business.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): A Royal Pass Oct. 28; good performance to a small house. Charles A. Gardner in *Fatherland* 31, large business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Roland Reed presented *Innocent as a Lamb* to the largest audience of the season Oct. 30.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Large audiences greeted Robert Mantell Oct. 28, 29. His new play, *The Face in the Moonlight*, was not considered by the majority of those that witnessed it as being adequate to his talents. The Fire Patrol thrilled a lot of heavy houses 30. The Kents-Santley co. brought out the decapitated occupants of the front rows in full force, giving a very fair vaudeville performance. My Jack 31; the Bostonians 4; Wilkinson's *Widows* 5; Ramsay Morris 7-9. IRENS: Treasurer Hayden, of Proctor's, is laid up with a severe cold.—W. W. O'Hara, an amateur local comedian, has joined the Harry and Fay co.

NEW HAVEN.—SEVENION THEATRE (G. B. Russell, manager): The Bostonians 4; The Country Circus 7-9. GRAND OPERA HOUSE (G. B. Russell, manager): Her Husband pleased good-sized audiences Oct. 27-29. Rose Hill Burlesque co. opened a three nights' engagement 30 to a large house, giving a good performance. *Fairies' Well* 31; *Pauline Hall* Opera co. 7, 8. NEW HAVEN OPERA HOUSE (C. H. Smith, manager): *Sadie* 31; Opera co. finished their week of their week to good business, presenting *Bohemian Girl*. Charles J. Stevenson opened for the week 31 in *Enoch Arden*, and had a good house despite outside attractions. Richard O'Gorman 7-9.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Mr. Wilkinson's *Widows* to a small house 1. Lawrence Cantley, who has recently joined the co., was excellent as Mr. Penin, and Esther Tittel, Miss Kennard, Annie Wood, and Neil O'Brien were particularly good. The Bostonians gave a superb performance of *Robin Hood* to a large and enthusiastic audience 2.

BRIDGEPORT.—DELAWARE OPERA HOUSE (T. H. Delavan, manager): Robert Mantell's presentation of *The Face in the Moonlight* was highly appreciated by a large audience. He was supported by a fine co. Rob Roy 4.

ANDOVER.—OPERA HOUSE (Dana Bartholomew, manager): Josephine Cameron in *Forget-Me-Not* Oct. 27; small house.

MIDDLETOWN.—THE MINNERS (J. Claude Gilbert, assistant manager): The original Bostonians presented *Robin Hood* 2 to the largest audience that ever greeted a co. in this place. In the audience were a number of friends and relatives of Reginald de Koven, the composer, who is a native of this town. Receipts, \$4,365.

WILLIAMSBURG.—LOOMER OPERA HOUSE (J. H. Gray, manager): Agnes Wallace-Villa in *The World Against Her* to good business Oct. 27. Rob Roy 3.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): Robert Mantell, supported by a fine class co., played to a good house Oct. 31. My Jack 4-5. IRENS: Manager Kilbert is keeping a watchful and anxious eye on his new Russian Lyceum, which is progressing finely. When finished it will be one of the finest theatres in the State.

WATERBURY.—JACQUES OPERA HOUSE: Rob Roy, presented by Wilson Rennie and co., attracted a fair-sized audience 1.

NORWALK.—OPERA HOUSE (R. Adams, manager): Pat Murphy's co. to a light house Oct. 26. Music Hall (J. M. Hoyt, manager): Pat Rooney's co. 21; large and well-pleased audience. Lucie's Minstrels 27; full house.

NEW LONDON.—LYCEUM THEATRE (A. H. Chappell, manager): Bostonians in *Robin Hood* Oct. 31; the capacity of the house at advanced prices. Co. excellent. Mr. Wilkinson's *Widows* 2.

light business. Robert Mantell in *The Face in the Moonlight* 7.

CALIFORNIA.

SAN DIEGO.—PESHER OPERA HOUSE (John C. Fisher, manager): John T. Kelly in *McFee of Dublin* Oct. 22; fair business. Nothing but Money 31.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): John T. Kelly in *McFee of Dublin* closed a most successful engagement Oct. 26. George W. Lederer's Comedians in *Nothing but Money* opened 27 to good business for three nights. Tangled Up 1, 2; Duff Opera co. 8, 9; Margaret Mather 10-12; Julia Marlowe 20-22. LOS ANGELES THEATRE (H. C. Wyatt, manager): Alvin McGuire's Comedy co. 7-10; Salvini 25-27; Skipped by the Light of the Moon 28.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clunie, manager): Gus Heege in *Von Yonson* to a large and well-pleased audience Oct. 21. The Stowaway 26; fair business.—CLUNE OPERA HOUSE (J. H. Clunie, manager): De Lange and Rising in *Tangled Up*, with Why as a curtain-raiser, pleased fair houses 21, 22.

STOCKTON.—YORKMIRE THEATRE (George Mothersole, manager): Dan Sully Oct. 22; fair receipts. George Lederer's co. 23 in *Niobe*; good performance to a poor house. Nothing but Money failed to draw 24. AVON THEATRE (Vinton and Elleford, managers): My Partner has been a paying attraction. Lights of London week of 1-5.

SAN JOSE.—THE AUDITORIUM (Walter Moroson, manager): Nothing but Money to fair business Oct. 22. Niobe to a crowded house 23. Daniel Sully in *The Millionaire* and *Daddy*: Nolan to good business 26, 27. After Dark to good business 28. Skipped by the Light of the Moon 29.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): James O'Neill in *Fontenelle* attracted a good-sized audience Oct. 25. Sousa's New Marine Band gave a matinee concert 26 to a well-pleased house. Joseph, presented by Ramsay Morris' co., made a decided hit 31 to very good business. ACADEMY OF MUSIC, Kents-Santley Vandeville co. to good business 3-5.

GEORGIA.

SAVANNAH.—THEATRE (C. F. Johnson, manager): The Dazzler Oct. 26; good house. A Breezy Time 28; poor business. Charles B. Hanford and co. in *Julius Caesar* 31-1 and *Ingot* to good business. First scenic production of the play ever given here.—Irene, Charles Hanford received a warm reception on his first appearance here as the star in *Julius Caesar*, and was presented by numerous friends with a large floral horseshoe, surmounted by a star, and a cornucopia of roses, with this inscription: "A new star, may its brilliance never be dimmed."

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Ward and James Oct. 26; large and well-pleased audience. Barlow Brothers' Minstrels 27; audiences pleased. The Hustler 28-31; good business. Vernona Jarbeau 2.

AUGUSTA.—GRAND OPERA HOUSE (Sanford H. Cohen, manager): Ward-James comb. in *Francesca da Rimini* Oct. 27. Undoubtedly, the dramatic event of our season. Cultured and appreciative audience. Having an open date Messrs. Ward and James will return and play *Julius Caesar* on Wednesday, 28. The Dazzler 29, to a tremendous house. Everybody pleased. A Breezy Time to light business 30. McCabe and Young's Minstrels 31 to large colored audience. All parts of the house but the parquette being surrendered to them. The troupe is quite meritorious. Corinne in *Arcturion*; advance sales large.

BRUNSWICK.—LARIOS OPERA HOUSE: The Dazzler Oct. 27; crowded house. Vernona Jarbeau 27; fine business.

ALBANY.—GRAND OPERA HOUSE (Shackelford and Nelson, managers): Barlow Brothers' Minstrels to a big house Oct. 26. Vernona Jarbeau delighted a large and refined audience 1. The Hustler 3.

ILLINOIS.

PEORIA.—THE GRAND (J. S. Flaherty, manager): M. R. Leavitt's Spider and Fly co. Oct. 3; packed house. Lost in New York 2; good business. Haverly's Minstrels 4.

SHREVEPORT.—OPERA HOUSE (Philip Parker, manager): Ole Olson tested the capacity of the house Oct. 25, and gave entire satisfaction. Gorton's Minstrels 1.

QUINCY.—OPERA HOUSE (A. Doett, manager): A Kentucky Colonel was presented Oct. 25, 26; performances good; attendance fair. Gilmore's Band 3. A Social Session 5.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): The Pearl Melville co. closed a week's business Oct. 29 at 10-20-30. Spider and Fly; top-heavy house. Gilmore's Band 6.

CRANFORD.—WALKER OPERA HOUSE (S. L. Nelson, manager): Ole Olson (Western) Oct. 17; large house. Everybody pleased.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Burr Oaks Oct. 31; very small business. Richard Golden in *Old Jed* 12-13.

ENGLEWOOD.—NARLOWE THEATRE (Miller and Rogers, managers): The Limited had delighted a large audience Oct. 29. Old Jed Fronty 7; Walker Whiteside 8-9.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): D. M. Bristol's Equines Oct. 26, 27; fair business. McCarthy's Minstrels 28; well-pleased audience. Rentfro's Pathfinders did a fair business 2-5.

CLINTON.—PAIR OPERA HOUSE (Arthurs and Co., managers): Columbian Carnival Oct. 28; crowded house; home talent. Performance gave entire satisfaction.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jenks, manager): Andrews' Opera co. in *Parades of Penzance* 25; large and fashionable audience. Western Lyceum Concert co. 27; crowded houses. Edmond Hayes in *The Belles* 28; good house. Paul Alexander Johnston, mind reader, 29; good house.

IRENS: The Andrews' Opera co. will rest here until after election.—Edmond Hayes and co. were banqueted by the U. R. K. of P. after the performance 28. Mr. Hayes belongs to the order.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Lost in New York 1, crowded house. Andrews' Opera co. 7; Pete Baker 2; Lenton's Vandeville co. 6.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): A Barrel of Money to a small house 1.

MATTON.—DOLL'S OPERA HOUSE (Runyon and Hogue, managers): Gorton's Minstrels Oct. 31; S. R. O.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): May Bretonne Oct. 29-30; good business at reduced prices.—IRENS: George W. Hamler sold his interest in the May Bretonne co. to O. E. Hallam and Miss Bretonne.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): Dark Oct. 31-5. Lillian Russell Opera co. 7-9; Gorman's Minstrels 20; Devil's Auction 21, 22; Lost Paradise 23-26.—ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Dark 31-5. Frank Mayo 7-9. PARK THEATRE (Dickson and Talbot, managers): Daniel A. Kelly in *The Shadow Detective* 31-5; good houses. Whallen and Martell co. 7-12; Lost in New York 14-1.

—EMPIRE THEATRE (Jenck and Fennessy, managers): Gus Hill's Vandeville and Specialty 31-5; good business. Black Crook Specialty co. 7-12.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Spider and Fly Oct. 27. Katherine Rober in *A Heroine in Rags* 31; light house. Master and Man 3; Perils of New York 9.

FORT WAYNE.—MASTIC TEMPLE (J. H. Simonson, manager): Sousa's Marine Band gave a very interesting concert to a big house Oct. 28. The Danger Signal to a small audience 27. Spider and Fly had a fair house 29.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Leavitt's Spider and Fly Oct. 27 to a fair house. Haverly's Minstrels 2; The Lost Paradise 7.

SEVIER.—OPERA HOUSE (Lynn Faulkner, manager):

manager: Ole Olson Oct. 31; splendid performance to a crowded house. The singing and dancing of Lottie Williams evoked repeated storms of applause, while all the principals were warmly received.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (William Naylor, manager): Nellie McHenry in *A Night at the Circus* drew a good house Oct. 25. Haverly's Minstrels 27; water 2 until 10-11 o'clock for a political parade to finish before commencing performance to a fair house.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edwin Stuart, manager): The Spider and Fly Oct. 28 to a 575-25 house. The performance gave unbounded satisfaction. Lost in New York 3. Jessie Mac Hall 7.

KENDALLVILLE.—SPENCER OPERA HOUSE (Hartsuck and Kimball, managers): Lenton's Vandeville and Comedy co. Oct. 26; good business. Ole Olson 4; Zeb the Clodhopper 25.

LAFORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Ole Olson (Caster's) 1; crowded house.

NEW ALBANY.—OPERA HOUSE (J. Boone King, manager): Dockstadter's Minstrels to a packed house Oct. 29. Eleanor Singleton, (known in private life as Nellie Reilly) formerly of this city but at present a member of the New York Opera co. and Mr. T. Donald Lowden were married at New Orleans last week. Miss Singleton will finish her season's engagement in June and then make a three months' tour of the continent. Walter Matthews, of Louisville, will most likely accept an engagement with The Witch co. as leading man.

SHARON.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Jessie Mac Hall Oct. 27-29; very light business, presenting in a very unsatisfactory manner *The Telegram*, *The Gypsy*, *Pocahontas*. Lost in New York 4; Master and Man 7.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lanier, managers): Ole Olson co. 2.

IOWA.

MARSHALLTOWN.—OSBORN THEATRE (Glick and Co., managers): The Ensign was presented to a large audience Oct. 27.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Spooner Dramatic co. 7-12; Ole Irish Visitors 15; Boston Comic Opera co. (J. H. Halladay, manager) 18.

OTTUMWA.—GRAND OPERA HOUSE: The Ensign to good business Oct. 25.

SIoux CITY.—PEAVEY GRAND-OPERA HOUSE (E. L. Webster, manager): William and Willard Newell in *The Operator* to fair business Oct. 24. Clara Morris 26. Alva Heywood to light business 29-31.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): The Operator Oct. 27; good business. Patti Rosa 26; good-sized audience. Roland Reed 1.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Edgewood Folks Oct. 27, 28, to fair business. Devil's Mine 29; Pete Baker 30. FOSTER'S OPERA HOUSE (William Foster, manager): McCarthy's Minstrels to big business 24. The Ensign to a packed house 25. Hans Albert (local) 27; big business. Roland Reed in *Innocent as a Lamb* 2; Big Oaks 11, 12.—BIOU THEATRE (Charles F. Handy, manager): Big

Sherman's Phantom 3; 4. Wilkins's Widows 7.

MASSACHUSETTS.

SPRINGFIELD—COURT SQUARE THEATRE (D. O. Gilman, manager): A small audience witnessed the first production in this city of Lawrence Manning's adaptation of the French play *Lenora*, with Miss Granger in the title role, which was well received by the audience Oct. 25. Robert Mantell had a S. R. O. house to witness his new drama *The Face in the Moonlight* 27. Mr. Mantell received several curtain calls. Charlotte Behrens also received much of the attention of the audience.

NEW BEDFORD—OPERA HOUSE (W. W. Cross, manager): Wilkins's Widows Oct. 25; fair-sized audience; no good. Carl A. Hawkins in *The Silver King* 2, 3; fair house.—ITEM: Annie Hood who does *Vary*, the cook, in Wilkins's Widows, a New Bedford girl.—Smith and Soule's Merry-makers, who left this city recently to play small towns, returned home 25, the campaign proving too strong for them. They were out two weeks and claim they will go out again after election.

LAWRENCE—OPERA HOUSE (A. L. Grant, manager): Annie Lewis in *A Nutmeg Match* Oct. 25; excellent performance; house packed to the doors. Co. will play a return engagement.—CITY HALL: The opening entertainment in the Old Residents' course was given 25 by the Lillian Durell Opera co. in *Murder*, to an audience that completely filled the house.

LOWELL—OPERA HOUSE (John F. Cogrove, manager): Annie Pixley in *Miss Blythe* of Duluth Oct. 27; good performance; receipts \$700. Annie Lewis in *A Nutmeg Match* 25; good business. Dr. Carver in *The Scout* opened week of 25 to fair house.—MUSIC HALL (Thomas and Watson, managers): Western Justice 25; fair business.—BROAD THEATRE (Obe Spitz, manager): *The Three Rovers*, Florence Emmet, Clark and Angeline, Carl Painter, McIntyre and Rice, Charles E. Colby, Pearl Rice, and Fernandez in a good specialty bill; fair business.

FITCHBURG—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): *A Nutmeg Match* 25; crowded house; good performance. Charles T. Ellis 25.

ROCKFORD—CITY THEATRE (W. W. Cross, manager): Thomas E. Shea, supported by a good co., presented *Escaped from Sing Sing*, *Barred Out*, *The Two Orphans*, and *Our Strategist* to a well-gathered audience Oct. 27. Carl A. Hawkins in *The Silver King* gave a good performance 25.—GAIETY THEATRE (A. B. White, manager): The attractions were good and business fair 25. Owing to a serious accident which resulted in the death of Carrie Tuttle's father, she was unable to appear, and Ada Newcomb was substituted in her stead as the White Statue.—ITEM: The Thomas E. Shea co. lay off election week 25.—George W. Sammis, manager of the Dr. Bill co. was in town 25.

MILFORD—MUSIC HALL (H. E. Morson, manager): Denman Thompson 25.

NORTHAMPTON—ACADEMY OF MUSIC (W. H. Todd, manager): Maudie Granger in *Lenora* did a fair business Oct. 25. Co. good. In the third act Miss Granger as *Lenora* stole the pill and poured out the train of her scarf over his lifeless body, as the curtain falls. Her strong acting in this scene drew a hearty encore, and the rise of the curtain disclosed *Lenora* and her victim hand in hand smiling and bowing acknowledgments to the audience. It marked the best scene in the piece. Carroll Johnson in *The Gossamer* 25.

FALL RIVER—ACADEMY OF MUSIC (William F. Wier, manager): Theresa Newman in *New Mexico* Oct. 25 to light business. The Boy Scout 25; fair house. The co. closed season here for two weeks on account of the election. The Rents-Santley Variety co. 25 to fair business. My Jack opened a two-night engagement 25 to a large audience.

LYNN—THEATRE (W. E. Boynton, manager): Robin Hood Opera co. Oct. 27; S. R. O. Annie Pixley 25; large house. Denman Thompson 1, 2; packed houses. Charles Hawkins in *The Silver King* to a large house 25. Fire Patrol 4, 5; *A Nutmeg Match* 25.—MUSIC HALL: The Stock 25 in Monte Cristo 25.—MUSE AND BIOW THEATRE (C. W. Cook, manager): High-class vaudeville reigns supreme at this house.—ITEM: Ethel Balche (Leggett) of the Robin Hood co. is a Levee girl. She was the recipient of many beautiful floral tokens of esteem from her friends.—J. J. McKen, formerly of the Lynn Theatre, is treasurer at the Rensselaer Square Theatre, Boston.

WORCESTER—THEATRE (Rock and Brooks managers): Katie Rooney, Annie Pixley, and Robert Mantell Oct. 26.—LOTHROP'S OPERA HOUSE (George F. Lothrop, manager): Goodman Bird and Romany Rye were presented to good houses 25. FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Rose Hill Folly co. and Tom Sawyer 25 to fair business.—ITEM: The campaign told a little on business here.

SALIS—MECHANICS HALL (Andrews, Moulton, and Johnson, managers): Annie Pixley in her latest success, *Miss Blythe* of Duluth to a very large audience 1.

WALTHAM—PARK THEATRE (William D. Bradstreet, manager): Annie Pixley appeared in the comedy-drama *Miss Blythe* of Duluth Oct. 25. Miss Pixley appears in Waltham each season once at least. She is a great favorite here as usual; a large audience greeted her 25.

HOLYOKE—OPERA HOUSE (W. E. Kendall, manager): Robert Mantell in *The Face in the Moonlight* Oct. 26; good house. Maud Granger in *Lenora* 27; small house.

WESTFIELD—OPERA HOUSE (F. L. Stempson, manager): *The Fire Patrol* 2, 3; S. R. O.

CHELSEA—ACADEMY OF MUSIC (Field and Blandford managers): *The Nutmeg Match* 25.

MICHIGAN.

PORT HURON—CITY OPERA HOUSE (L. A. Sherman, manager): *The Waits of New York* to S. R. O. Oct. 26. The Players, with Edward Vroom, 27-29, to very poor houses.

EASTLANSING—ACADEMY OF MUSIC (S. G. Clay, manager): Katie Emmett's *Waits of New York* co. drew a fair house Oct. 25. Charles McCarthy in *One of the Bravest* to large houses 26, 27.

MANISTEE—OPERA HOUSE (H. Peterson, manager): Harber and Plozman's *Elite Comedy* co. played fair-sized audience week of Oct. 23-25.

YPSILANTI—OPERA HOUSE (S. Draper, manager): Katie Emmett in *Waits of New York* to S. R. O. Oct. 25.

BATTLE CREEK—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): *The Limited Mail* Oct. 27; S. R. O. before 730. This is the fourth time this play has been produced in our city, and hundreds were turned away each night.

LANSING—RAINFORD OPERA HOUSE (James J. Baird, manager): Vance's *Limited Mail* to a good house Oct. 26. Charles McCarthy in *One of the Bravest* 20-21. The five scene in act two took the house by storm. Joseph Murphy 15.—ITEM: Manager Baird has added a large elevator to his stage equipments.

MUSKOGEE—OPERA HOUSE (Fred L. Reynolds, manager): O. O. Olson 15.

HANCOCK—OPERA HOUSE (W. A. Ross, manager): Fred Felton's *Monte Cristo* Oct. 25; full house. Calhoun Opera co. 25, 26.

BOSTON HARBOR—YONK'S OPERA HOUSE (J. A. Simon, manager): Lenton Brothers' *Vandeville* co. Oct. 25; large house. One of the Bravest 25; Simon's Military Band concerts 8.

GRAND RAPIDS—GRAND OPERA HOUSE (O. Stair, manager): May Russell's *Burlesque* co. to good business Oct. 25.—ITEM: Powers' Opera House is rapidly nearing completion and will be ready for the opening 27. This house will unquestionably be one of the most elaborately finished theatres in the West. No expense has been spared to make it a modern theatre in every respect. The Mason-Man-da co. will be the opening attraction. The choice of seats will be sold by auction for the first night.

MONTANA.

BUTTE—MACQUE'S OPERA HOUSE (John Macaque, manager): The Junior Partner Oct. 25; business very large.—ITEM: *The Mirror* is on file at the Oro Plata Club, and on sale at Calkin's news stand.

HELENA—MRS.'S OPERA HOUSE (J. C. Hennings, manager): Junior Partner 2, 3.

MISSISSIPPI.

MEMPHIS—TEMPLE OPERA HOUSE (H. Stroome, manager): *Gorman's Minstrels* 25.

JACKSON—ROBINSON'S OPERA HOUSE (Joseph Delevie, manager): *Gorman's Minstrels* Oct. 25; top heavy house. Linnie Evans to a fair sized house 25. Katie Putnam 25.

WEST POINT—OPERA HOUSE (Morton, Trotter and Ray, managers): *Barlow Brothers' Minstrels* 7.

WATCHEZ—OPERA HOUSE (Theodore Hammett, manager): Katie Putnam in *An Unclaimed Express Package* to good business Oct. 25.

VIDEON—OPERA HOUSE (Piazza and Co. managers): Charles A. Gardner in *Fatherland* and Captain Karl to good business Oct. 25. Devil's Auction 2; Two Old Cronies 1.

MISSOURI.

JOPLIN—CLUB THEATRE (Julius C. Miller, manager): *A Turkish Bath* 2; *The Harvest Moon* 3; *Have Opera House* in St. Haven, manager: The Private Secretary opened the season at this house 25 to a large and well-pleased audience.

HARRISVILLE—EVANS' OPERA HOUSE (J. D. Evans, manager): McCabe and Young's *Minstrels* Oct. 25; good house.

ST. JOSEPH—PARK OPERA HOUSE (W. E. Cross and Price, managers): Bobby Gaylor in *Sport McAllister* gave a satisfactory performance to a large audience Oct. 25. Gus Williams presented his new play, *April Fool*, 27 to a fair house. The Baldwin-Melville co. opened 25 to a popular price.

ST. JOSEPH—TOOLEY'S OPERA HOUSE (C. P. Elliott, manager): Patti Rosa drew a fair house Oct. 25. John C. Rice Comedy co. in *A Knotty Affair* 25. The Operator 25; good business. The Colonel Nov. 1.—KUMBAH: It is said L. W. Crawford intends building on the site now occupied by the Bijou Theatre a large and handsome theatre, and that work will be commenced this month. If the report proves true, St. Joseph will have a ground floor theatre at last, as the site is a good one. Another project is said to be backed by Sackett and Lowler to erect a handsome popular price theatre, with capacity of 2,500. Let's hope some of these schemes may turn out more than talk.

CLINTON—CITY OPERA HOUSE (S. T. Neill, manager): Isaac Peyton Comedy co. 25-27. Sid C. France 20, 21.

SEDALIA—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Benschaw and Ten Brock in *The Nabobs* entertained largely Oct. 25. McCabe and Young's *Colored Minstrels* to quite good attendance 27. Gus Williams and a good co. to good business 25. McKee Rankin and Frederic Herby, a completely supported, presented a Kentucky Colonel to a reasonably good house 25. By Wits Outwitted 2, 3.

CAPE GIRARD—OPERA HOUSE (John F. Schuchert, manager): Frank Linden and Leslie Davis co. to good business Oct. 25-27.

SPRINGFIELD—GRAND OPERA HOUSE (F. S. Heffernan, manager): The Nabobs closed a successful engagement here Oct. 25. *A Turkish Bath* 25.—BALDWIN THEATRE (E. A. Elliott, manager): The Private Secretary 25; good house. McKee Rankin in *The Kentucky Colonel* 1, 2.

MINNESOTA.

ROCHESTER—GRAND OPERA HOUSE (H. T. Horton, manager): Dr. O'Leary, lecturer on "Physiology and Physiology," will complete his series of lectures 25.

MANKATO—GRAND OPERA HOUSE (W. O. Forde, manager): Ray L. Royce in *Town's Vacation* delighted a fair-sized audience Oct. 25. Professor Bristol's *Equines* 25; *Sidetracked* 27; *St. Plunkard* 9.—ITEM: Annie Kerr, the popular soprano of the Rove-Lansing co., was quite ill while here with the pleurisy.

STILLWATER—GRAND OPERA HOUSE (E. W. Durant, manager): Charity Ball Oct. 25; fair house. Ullie Auerstrom 25; 91 Plunkard 2.—ITEM: REAL: Robert McGarvey, business manager of the Grand Opera House, and one of the most popular young men of this place, was married to Miss Annie Lane Oct. 15, also of Stillwater.

ST. PAUL—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Daniel Frohman's *Lovemore Theatre* co. closed a fair week's business Oct. 27. Chums and Jane 25, opening to a large and appreciative audience. German Theatre co. 4.

LET'S GRAND OPERA HOUSE (Frank L. Hickey, manager): The Ensign 30-35 opened to S. R. O. Leavitt's *Spider and Fly* co. 6-21.—OLYMPIA: THEATRE (Harry Montague, manager): Good business continues.

MINNEAPOLIS—GRAND OPERA HOUSE (J. F. Conklin, manager): The Charity Ball was presented by an excellent co. to a large-sized audience Oct. 25. Arthur Elliott deserves mention for his admirable performance as the Rector of St. Mildred. Frances Drake made a decided hit as Ann Cruger. Handsome stage settings.—LACRUM THEATRE (J. F. Conklin, manager): A co. composed of local talent gave *The Nauti Queen* to fair business 25.—BIOW OPERA HOUSE (Jacob Litt, manager): J. W. Summers entertained a very large audience 25 as Jerry the Tramp in the play of that name.

NEBRASKA.

OMAHA—BOYD'S THEATRE (Thomas F. Boyd, manager): Dangers of a Great City with Doris Davidson and Kamie Austen in the leading roles in fair business Oct. 25-27. Julia Marlowe opened a three nights' engagement 25 in *As You Like It*. Although we have seen *Modjeska* and a number of lesser lights as *Rosalind* we feel now that even *Modjeska* in that part must give place to this wonderful young actress whose talent is only equalled by her beauty. The supporting co. was remarkably well balanced though not specially powerful. *Wanted* Oct. 25, 26, 27. Van Voston 15-15.

FARMER STREET THEATRE (W. J. Buzza, manager): Dore Davidson and Kamie Austen in *Guilty Without Crime*, a dramatization of *Aurora Floyd*, are playing a week's engagement commencing 25. Business good, and the play much better than the posters.

KEARNLY—OPERA HOUSE (J. J. Osborn, manager): Patti Rosa 25; Van Voston 8.

FREMONT—LOVE OPERA HOUSE (Ellice Miller, manager): Patti Rosa played *Dolly Varden* to very good business despite inclement weather. I understand she has returned her new play, *Miss Dixie*, to the author to be remodeled. Alva Heywood in *Edgewood Folks* 4.

NORTH CAROLINA.

WILMINGTON—OPERA HOUSE (J. M. Cronly, manager): *Little Nugget* Oct. 25; small house.

RALIGH—METROPOLITAN HALL (C. D. Heartt, manager): *Little Nugget* to a fair house Oct. 25; good performance. A Breezy Time 1.

NORTH DAKOTA.

JAMESTOWN—OPERA RINK (J. R. Winslow, manager): Wade-Lerovico in *Link'd* by Law, Squabbles, and *The Model Wife* Oct. 25-27; large audiences. Calhoun Opera co. in *Boccaccio* 25.

NEW JERSEY.

TRENTON—TAYLOR OPERA HOUSE (John Taylor, manager): Mr. O'Neill 25 found in Fontenelle a play replete with stirring incidents, wonderful escapes, chance encounters, and delightful love episodes. The audience was very enthusiastic Oct. 27. Hanlon's *Fantasma* drew large houses 25, 26. Fanny Rice and a splendid supporting co. presented *A Jolly Surprise* 1; large audience. Blue Jeans 9, 10; *A Hole in the Ground* 12.

NEWARK—WINER'S NEWARK THEATRE (Col. W. M. Norton, manager): Held in 8 a very to good houses week ending 5. The Dugby Bell Opera co. in *Juniper Tree* 25.—JACOB'S THEATRE (M. W. Tobin, representative): *Kiss and Erlanger's Country Circus* to big business 25. My Jack 7-15.—WALDMAN'S OPERA HOUSE (Fred Waldman, proprietor): Williams' *Nets* to fair business 25-27.

CAMDEN—TEMPLE THEATRE (C. L. Durban, manager): Fanny Rice in *A Jolly Surprise* 1, 2, to excellent houses. Two Sisters 4, 5; *Dark Side of a Great City* 7-9.

LONG BRANCH—BROADWAY THEATRE (Oleis

Canter, manager): Rob Roy owned here Oct. 27 to a fair house. Indian Hero 25; Irishman's Luck 25.—OVERA HOUSE (George M. Chattle, manager): Morton's Dramatic co. 25-29.

NEW HAMPSHIRE.

CONCORD—WHITE'S OPERA HOUSE (B. C. White, manager): The Robin Hood Opera co. to a large and fashionable audience Oct. 27 at a reduced price.—ITEM: John L. Stanvan of this city, author of "Maud Winton," has contracted to write a play for John E. Brennan, a member of Ullie Auerstrom's co.

MANCHESTER—OPERA HOUSE (E. W. Hartington, manager): Annie Pixley in *Miss Blythe* of Duluth Oct. 25; large audience. Go-Won-Go-Mo-back 25; fair business.

MAINE—THEATRE (A. H. Davis, manager): *Mona* played a successful week's engagement the closing night Oct. 25 to standing room. *Wanda Across the Sea* opened 1 to satisfactory business.—ITEM: D. J. Harris, a member of Cummings' orchestra, now engaged at the theatre, died of pneumonia after a week's illness.

PORTSMOUTH—MUSIC HALL (John G. Ayers, manager): *A Nutmeg Match* gave satisfaction to a well-filled house Oct. 25. *Hands Across the Sea* 2.

NEW YORK.

ALBANY—LELAND OPERA HOUSE (H. P. Soulier, manager): Ramsay Morris Comedy co. in *Joseph to large houses* Oct. 27-29; the hit of the season. The Shaddock Opera co. in *Said Pasha* did not put in an appearance 25, as advertised. The Railroad Ticket 2; Little 25; 27; U. and L. 25; *Paradise Hall* in *Portiana* 12.—BILLY THEATRE (C. H. Smith, manager): Dan McCarthy opened 25 in *The Rambler* from *Clare* to good business. *True Irish Hearts* 3 5.—GAIETY THEATRE (Thomas Barry, manager): Allen and Rankins' *Comedians*, a very good vaudeville co., attracted large audiences to this house 25-27.—HARVARD BLECKER HALL (O. H. Butler, manager): Joseph Jefferson in *Rip Van Winkle* 25; *Terrence Town* 25.

BUFFALO—ACADEMY OF MUSIC (Weech Bros., managers): The City Directory Oct. 25-27. The B. P. O. E. attended in a body Tuesday night as a compliment to Lydia Yeaman for her services to them during the Elias Convention here in June last. S. S. Willard in *The Middleman* 2; crowded houses at advanced prices.—SNAK THEATRE (W. S. Robinson, manager): Little Tippet drew large and fashionable audiences 25-27. Ed. Bell, a Buffalo boy, a member of this co., was entertained by his friends during his stay in the city.—LACRUM (H. H. Eldred, manager): Edwin Mayo in *After Twenty Years* to excellent business 25.—COURT STREET THEATRE (H. R. Jacobs, manager): N. S. Wood—no longer the boy actor, has grown into a full-fledged melodramatic hero, and in his play, *Out on the Streets*, drew crowded houses 25-27.

MUSE THEATRE (W. S. Robinson, manager): The Three Judges comb. filled the house during the week.—SHEA'S MUSIC HALL (Shea and Eberhardt, managers): New attractions and large business continue.

SYRACUSE—WITING OPERA HOUSE (Wagner and Reis, managers): Owing to the Cleveland theatre fire, Mr. Willard was obliged to cancel his 25-27, which was a great disappointment to lovers of a high order of entertainment. He has promised to come later. Rhea appeared in *Much Ado About Nothing* and *Josephine* 2 to big business. Minnie Seligman-Cutting 7, 8.—H. K. Jacobs' Opera House: Charles L. Davis 27-29; good business. A Railroad Ticket 25. Clever specialties were introduced by Mary Stuart, Louis Weiss, and Willard Simon. Attendance good. *The Silver King* 7; *Barry and Fay* 20-22.—ITEM: W. S. Hart now fills William Harris' place with Rhea.

CONES—CITY THEATRE (E. C. Game, manager): Rhea in *Much Ado About Nothing* Oct. 25; good-sized audience. The Shaddock co. in *Said Pasha* were booked for 25, but they canceled the dates 25-27 in Albany.

MIDDLETOWN—CASINO THEATRE (Horace W. Corey, manager): The John L. Sullivan comb. Oct. 25; packed house.

FOUGHEESVILLE—COLLEGEWOOD OPERA HOUSE (E. B. Seet, manager): Rhea Oct. 27; large and delighted audience. *Ada Gray* 2; *Hole in the Ground* 2; *The Gossamer* 9.

ODGENSHIRE—OPERA HOUSE (George L. Ryan, manager): Fabio Romani Oct. 26; fair-sized house. Cleveland's *Minstrels* 27; large audience; performance good. *A Pair of Kids* 4; *Bostonians* 8.

JOHNSTOWN—GRAND OPERA HOUSE (Charles H. Ball, manager): Rhea in *Much Ado About Nothing* played a large audience 1.

OSWEGO—ACADEMY OF MUSIC (J. A. Wallace, manager): Fabio Romani drew well Oct. 27, and Telephonia highly 25. Ezra Kendall 3; J. K. Emmet 3; Robin Hood Opera co. 25; Joseph 26; Maudie Granger 25.—ITEM: Ed. Weiss and Grace Langley, both of Telephonia, were married in Fulton, N. Y., on Oct. 25.

TROY—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Foresters were presented to fair houses Oct. 25-29. *Ada Gray* in *East Lynne* to fair business 25-27.—RAND'S OPERA HOUSE (Gardner Rand, manager): Rhea as *Josephine* and *Beatrice* to large houses 25, 26.

AUBURN—BURNIS OPERA HOUSE (E. S. Newton, manager): Telephonia Oct. 27; Fabio Romani 25, both to fair houses. *A Pair of Kids* 2; *Uncle Tom's Cabin* 25.—SEASIDE OPERA HOUSE (E. K. Richardson, manager): May Davenport's *Burlesque* co. to a fair house 25.

CORNING—OPERA HOUSE (A. C. Arthur, manager): Primrose and West's *Minstrels* 1; large and highly pleased audience. MacLean-Frescott 25; Stetson's *Uncle Tom* 25; *Limited Mail* 25.

MOUNT VERNON—FIFTH AVENUE OPERA HOUSE (J. Edwin Hall, manager): The Dark Side of a Great City was presented to a large and enthusiastic audience Oct. 27. The Black Detective to a top heavy house 25. The co. and play gave satisfaction. *Indian Hero* 25; *U and I* 7; *The World Against Her* 9.

SINGHANTON—STONE'S OPERA HOUSE (Clarke and Delavan, managers): John L. Sullivan in *The Man From Boston* Oct. 27; crowded house. Agnes Herndon in *La Belle Marie*; finished performance to a large audience. Primrose and West's *Minstrels* to a packed house 25. Stetson's *Uncle Tom's Cabin* to fair business 25. Levy Grand Concert co. 27; Carroll Johnson in *The Gossamer* 8; Joseph Jefferson 25.

UTICA—OPERA HOUSE (H. E. Day, manager): J. K. Emmet 25; Ramsay Morris Comedy co. 25; *The Two Sisters* 15.

ELMIRA—MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.—OPERA HOUSE (Wagner and Reis, managers): E. S. Willard 25; Early Birds booked for 7 canceled.

CANANDAIGUA—GRAND OPERA HOUSE (McKechnie and Mather, managers): Agnes Herndon in *La Belle Marie* made a great success 1. A severe storm did not prevent the house from being packed, and many were unable to gain admittance. Support fair.

ROCHESTER—WASHINGTON STREET OPERA HOUSE (Travay and Roth, managers): Telephonia 2; good performance. J. K. Emmet 9.

WATERLOO—DUBBLE'S OPERA HOUSE (W. S. Doble, manager): *Dark Side of a Great City* Oct. 25; good performance to a fair business. Lord Rooney 2; excellent performance to a crowded house. Sefton-Watson Specialty 7.

PENN VAN—SHIPPARD OPERA HOUSE (C. H. Sisson, manager): Agnes Herndon in *La Belle Marie* Oct. 25; crowded house. Fabio Romani 3.

CORTLAND—OPERA HOUSE (Warner Rodd, manager): The Waite Comedy co. commenced a week's engagement 25-27.

LYONS—MEMORIAL HALL (W. J. Hines, manager): Alden Benedict's *Fabio Romani* Oct. 25; good business. Agnes Herndon in *La Belle Marie* 2; good business.

OREGON.

PORTLAND—MARQUAN GRAND OPERA HOUSE (S. H. Friedlander, manager): The Still Alarm played to average business week of Oct. 21-22. Co. fair. One very attractive member, however, was Little Tuesday. She carried off nine-tenths of the honors.—CORDRAY'S NEW THEATRE (Cordray and Wynn, managers): *The False Friend* 25-27; average attendance.

OHIO.

SPRINGFIELD—GRAND OPERA HOUSE (E. B. Foltz, manager): The Walter Emerson Concert co. to the capacity of the house Oct. 25. *Little's World* drew a fair house 25. Haverly's *Minstrels* played a good house 25.—BLACK'S OPERA HOUSE (Charles Waldman, manager): Dark.—ITEM: Clay Nelson, door keeper of Black's, will move to Muncie, Ind., in a few weeks. He has been connected with the house for twenty-two years. There has been almost no election excitement here, and the best acts have invariably had very good houses.

DAYTON—THE GRAND (Harry E. Feicht, manager): Haverly's *Minstrels* Oct. 27; good house.—PARK THEATRE (Harry E. Feicht, manager): The Postmaster 25-27; fair business. Dan Kelly 15.—ITEM: Every seat is sold for power of the Press 2, 3 and machine. They broke the record here last February—Seabrooke in *The Isle of Champagne* will be at the Grand 26.—Theatre trains will run from Piqua, Troy, and Tippicanoe to attend Power of the Press.

CANTON—THE GRAND (M. C. Barber, manager): The Danger Signal 2; good business.—SCHAEFER'S OPERA HOUSE (M. C. Barber, manager): Flynn and Sheridan's *City Sports Burlesque* co. played a large audience 25.

YOUNGSTOWN—OPERA HOUSE (Eugene Rock, manager): The House on the March 2; small audience. The Danger Signal to a full house 25.

DAYTON—JONES' OPERA HOUSE (Gardner and Morrison, managers): Fisk's *Jubilee Singers* Oct. 27; large attendance.—ITEM: Jones' Opera House has been leased by Gardner and Morrison, who take possession 1. The house is being renovated and refurnished.—H. F. Wolf, the scenic artist, of St. Louis, is here painting a full set of new scenery, including two new drop curtains.

STEUBENVILLE—CITY OPERA HOUSE (W. D. McLaughlin, manager): Pay Train Oct. 25; full house. Widow Murphy's *Goal* 27; slim house.—ITEM: The Elias gave a star banquet 25 in honor of Samuel, brother of E. H. Macdonald, of the Bostonians.

FINDLAY—TURNER OPERA HOUSE (C. R. King, Obe Olson 25; crowded house. Edwin Ferry 25, 26.—DAVIS OPERA HOUSE (Kuhl and Granel, managers): *Our Country Cousin* 25. An Old Soldier 25.—ITEM: Phil Peters, of Muggs' Landing co., is rehearsing the co. here. They will open

OPEN TIME.

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ATLANTIC, IOWA: Opera House, Dec. 26-31, Jan. 10-11.

AUBURN, MISS.: Temple Opera House, Nov. 20, 27-30.

CANBES, S. C.: Camden Opera House, Nov. 1-10, Dec. 2-11, Jan. 12-13, 20-21.

CANAL DOVER, OHIO: Big 4 Opera House, Dec. 17-18, Jan. 4-14.
 CINCINNATI, OHIO: New Port Opera House, Dec. 17-18, Jan. 4-14, Feb. 17-18.
 COLUMBUS, OHIO: Columbus Opera House, Nov. 17-18, Dec. 17-18, Jan. 4-14, Feb. 17-18.
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 GOVERNOR, N. Y.: Union Hall, Nov. 17-18, Jan. 4-14, Feb. 17-18.
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 OSHKOSH, WIS.: New Temple Theatre, Nov. 17-18, Dec. 17-18.
 PORTSTOWNS, PA.: Theatre Normandie, Nov. 17-18, Dec. 17-18.
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 ST. JOHNS, N. B.: St. Johns Opera House, Nov. 17-18, Dec. 17-18, Jan. 4-14, Feb. 17-18.
 TYRONNE, PA.: Academy of Music, Nov. 17-18, Dec. 17-18, Jan. 4-14, Feb. 17-18.
 VINTON, IOWA: Watson's Opera House, Jan. 4-14, Feb. 17-18.
 WINCHESTER, KY.: Winchester Opera House, Nov. 17-18, Dec. 17-18, Jan. 4-14, Feb. 17-18.
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